

LEMONY

SACRED MUSIC.

AND SEVEN TUNES, VOLUME 1.

FOR THE SUNDAY SCHOOL.

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1878.

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John H. Stewart
HARMONICON:

A COLLECTION OF

SACRED MUSIC,

CONSISTING OF

PSALM AND HYMN TUNES, ANTHEMS, &c.

SELECTED FROM THE BEST COMPOSERS.

AND

ADAPTED TO THE USE OF THE CHURCHES IN BRITISH NORTH AMERICA.

WITH AN INTRODUCTION TO VOCAL MUSIC.

THIRD EDITION, REVISED AND ENLARGED.

PUBLISHED BY JAMES DAWSON AND SON, PICTOU.

1855.

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in the year 1849, by James Dawson & Son, Booksellers, Pictou.

STEREOTYPE EDITION.

ADVERTISEMENT TO THIRD EDITION.

THE sale of two editions of the Harmonicon has sufficiently proved its utility and popularity, as a collection of Sacred Music, suited to the use of the churches in British North America. In preparing the present edition, however, the publishers have not rested satisfied with the past success of the work, but have made improvements which they trust will greatly increase its usefulness and extend its circulation.

The "Introduction to Vocal Music" of the former editions has been replaced by the excellent "Elements" of the Boston Academy's Collection, which the editors and publishers of that work have permitted to be reprinted for the Harmonicon.

More than fifty carefully Selected tunes and pieces have been added to the work, and about half of that number of tunes, which have fallen into disuse since the former editions were printed, have been omitted.

The whole work has been carefully revised, with the view of correcting the errors which have occurred in printing former editions ; and it is hoped that the present edition will be found to be free from such blemishes.

It will be observed that many of the new tunes introduced into this edition, have the counter set on the lower octave. for female voices.

They have also to express their obligations to MR. CHARLES ROBSON of Halifax, and MR. JAMES HEPBURN of Pictou, for their kind assistance in preparing the present edition, which, as well as the two former, is mainly indebted to their supervision for whatever merit it may possess.

The publishers have again to express their obligations to the friends who, by their advice and assistance, have contributed to the improvement of the work.

PICTOU, 1849.

ELEMENTS OF VOCAL MUSIC.

TAKEN FROM THE BOSTON ACADEMY'S COLLECTION OF CHURCH MUSIC, BY PERMISSION

CHAPTER I.

GENERAL DIVISION.

§ 1. There are three distinctions made in musical sounds; or musical sounds differ from one another in three respects, viz :

- § 2. (1) They may be *long* or *short*,
(2) They may be *high* or *low*,
(3) They may be *soft* or *loud*.

§ 3. From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three principal divisions of the subject, or of three different departments, one department being founded on each of the above distinctions.

§ 4. (1) That department which is founded on the first distinction is called **RHYTHM**, and relates to the *length* of sounds.

(2) That department which is founded on the second distinction is called **MELODY**, and relates to the *pitch* of sounds.

(3) That department which is founded on the third distinction is called **DYNAMICS**, and relates to the *strength* or *force* of sounds.

§ 5. General view.

<i>Distinctions.</i>	<i>Departments.</i>	<i>Subjects.</i>
LONG or SHORT.	RHYTHM.	LENGTH.
HIGH or LOW.	MELODY.	PITCH.
SOFT or LOUD.	DYNAMICS.	STRENGTH or FORCE.

§ 6. Each of these departments requires particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

The following, and similar questions are to be asked by the teacher and answered simultaneously by the whole school.

QUESTIONS.

How many distinctions are there in musical sounds?

What is the first distinction? Second? Third?

How many separate departments are there in the elementary principles of music?

What is the first department called? Second? Third?
On what distinction in the nature of musical sounds is **RHYTHM** founded?
Melody? Dynamics?
To what in the nature of musical sounds does **RHYTHM** relate?
Melody? Dynamics?

§ 7. These, and other following questions should be varied, and presented to the mind in all the different ways possible. Let the teacher be careful that the pupils obtain a clear idea of each different distinction; of the department founded upon that distinction; and of the subject of which the department treats, or to which it relates.

CHAPTER II.

PART I. RHYTHM: or

DIVISION OF TIME AND LENGTH OF SOUNDS.

§ 8. From the fact that musical sounds differ in respect to length, arises the necessity of a regular marking of the time as it passes, during the performance of music. This is the first essential requisite of all good performance. A practical knowledge of this is more difficult to acquire than any thing else relating to the subject, and singers are more deficient in this as a general thing, than in either of the other departments. Hence the school should commence with *Rhythmical exercises*.

§ 9. During the performance of a piece of music, *time* passes away. This must be regularly divided into equal portions.

For illustrations of this subject see Mason's Manual of Instruction in the Elements of Vocal Music, p. 35.

§ 10. Those portions of time into which music is divided are called **MEASURES**.

§ 11. Measures are again divided in **PARTS OF MEASURES**.

§ 12. A measure with two parts is called **DOUBLE MEASURE**;

" " **THREE** " " **TRIPLE MEASURE**;

" " **FOUR** " " **QUADRUPLE MEASURE**;

" " **SIX** " " **SEXTUPLE MEASURE**.

§ 13. The parts of measures are marked by a motion of the hand. This is called **BEATING TIME**.

NOTE. The teacher cannot be too strict in requiring the pupils to beat time. Experience proves that it lies at the very foundation of correct performance. If this is neglected, all subsequent instruction will be, comparatively, of little value. In the following exercises the teacher should first give the example by making the proper motions; repeating at the same time those words which describe the motions, as downward beat, upward beat; or down, left, right, up; or one, two, three, &c. and afterwards require the pupils to imitate him. Do not tolerate a slow, dragging, or circuitous motion of the hand; but let it pass instantly from one point to the other.

§ 14. Double time has two motions or beats, viz: Downward beat and Upward beat.

§ 15. Triple time has three beats, viz: Downward beat, Hither beat and Upward beat.

§ 16. Quadruple time has four beats, viz: Downward beat, Hither beat, Thither beat and Upward beat.

§ 17. Sextuple time has six beats, viz: Downward beat, Downward beat, Hither beat, Thither beat, Upward beat, Upward beat.

NOTE. The hither beat is made horizontally to the left, the thither beat horizontally to the right. At the first downward beat in sextuple time, let the hand fall half the way, and at the second the remainder, at the first upward beat let the hand rise half the way, and at the second the remainder. It is not necessary to exercise a school much in Sextuple time. One measure in Quadruple time is equivalent to two measures in Double time, and one measure in Sextuple time is equivalent to two measures in Triple time.

§ 18. The character used for separating the measures is called a bar, and is made thus:

ACCENT.

§ 19. Double time is accented on the *first* part of the measure.

Triple time is accented on the *first* part of the measure.

Quadruple time is accented on the *first* and *third* parts of the measure.

Sextuple time is accented on the *first* and *fourth* parts of the measure.

QUESTIONS.

What is that fact in the nature of musical sounds, from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performance? *Ans.* Correct time.

What is that which is more difficult to acquire than any thing else in music? *Ans.* Correct time.

What is that in which singers are usually most deficient? *Ans.* Time.

What is that to which those who are learning to sing, are usually unwilling to attend? *Ans.* Time

What are those portions of time called, into which music is divided? § 10.

What are those portions of time, smaller than measures, called? § 11.

How many parts has double measure? Triple? Quadruple? Sextuple?

How do we mark the different parts of measures in music? What is that motion of the hand called?

How many motions or beats has double measure, or double time?

Triple? Quadruple? Sextuple?

What is that character called which is used for separating measures?

NOTE. Observe the difference between a *bar* and a *measure*. Do not call a *measure* a *bar*.

On which part of the measure is double time accented? Triple? Quadruple? Sextuple?

CHAPTER III.

SINGING IN CONNECTION WITH BEATING TIME AND ACCENT.

§ 20. The teacher gives out a sound to the syllable *la* (a as in *father* or in *far*) at a suitable pitch say, E or F—first line or space, Treble clef, (disregarding the octave between male and female voices) and after repeating it frequently, calling the attention of the school to it in various ways, requires those who feel *certain* that they can make the sound right to imitate him; afterwards he requires those who think it *probable* that they can make it right, to imitate; and finally, the whole.

§ 21. The pupils are now required to beat and sing one *la* to each beat in different kinds of measure. Mind the accent.

§ 22. Beat Quadruple time and sing one *la* to each beat.

After this has been done the teacher may write on the black board as follows:

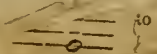


He then points and says—

The characters I have written, represent the sounds we have sung; they are called notes. Notes represent the length of sounds. Made in this form, they are called Quarter notes, or Quarters. (Crotchets.)


NOTE. The names crotchets, minims, &c. are given here, although it is strongly recommended to adhere to the more significant terms, Quarters, Halves, &c.


§ 23. A sound that continues as long as four quarters, is a whole sound. Exercise. The note representing a whole sound, is made thus. and is called a whole note. (Semibreve.)



NOTE. It is repeated once for all, that in every exercise the teacher should himself first give the example, the pupils beating the time, and afterwards require the pupils to imitate, or do the same thing.


§ 24. A sound that continues as long as two quarters is called a half sound. Exercise.


The note representing a half sound is made thus  and is called a half note. (Minim.)

§ 25. A sound that continues as long as three quarters is called three-quarters. Exercise. The note representing this sound is a dotted half thus: .

NOTE. Dotting a note adds one half to its length.


§ 26. Beat, and sing to each part of the measure, or to each beat, two sounds. Exercise.



We now sing *eighths*; the note representing an *eighth* sound is made thus  and is called an eighth note. (Quaver)

§ 27. Beat, and sing to each part of the measure, four sounds. Exercise. We now sing *Sixteenths*; the note representing a *sixteenth* is made thus  and is called a Sixteenth. (Semiquaver.)

§ 28. The teacher may now exhibit all the notes at one view, showing their relative length, thus:




§ 29. Thirty seconds (Demisemiquavers)  may also be exhibited, but it is not necessary to exercise on them.





§ 30. Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done, the figure 3 is placed over or under them thus,  or  and they are called triplets. Exercise on triplets.


QUESTIONS.

By what characters do we represent the length of sounds?

How many kind of notes are there in common use? *Ans.* Five.

What kind of a note is this ? (writing the note on the board.)

What kinds of a note is this ? this ? this ? this ?

this ? (64)

The teacher will question, also, as to the comparative length of notes.

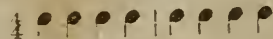
When three notes are sung to one part of the measure, what are they called? How marked?



CHAPTER IV.

VARIETIES OF MEASURE.

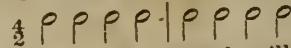
§ 31. There are different varieties of Double, Triple, Quadruple, and Sextuple time, obtained by the use of different notes on each part of the measure. Each variety of time is designated by figures, expressive of the contents of a measure, placed at the beginning of a piece of music.

§ 32. If the parts of quadruple measure are expressed by *quarters*, the measure is called *four-four* measure, and is thus marked:

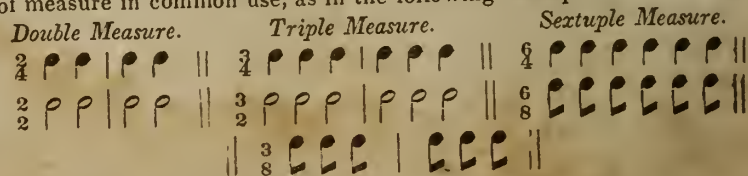


NOTE. The characters  and  are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

§ 33. If the parts of quadruple measure are expressed by *halves*, the measure is called *four-two* measure, and is thus marked:

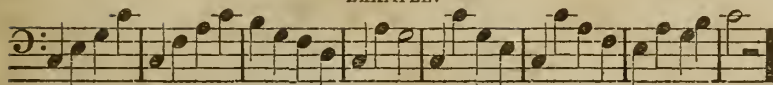


§ 34. In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples:



§ 70. SIX. Sing the scale and prolong 6. Five will guide to Six.

EXAMPLE.



NOTE. The teacher will spend more or less time upon the foregoing chap. according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired.

QUESTIONS.

When we have learnt the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connection with One? *Ans.* Three. Sing One. Sing Three. What sound do we take after One and Three? *Ans.* Five. Sing One. Sing Three. Sing Five. What sound do we take next? *Ans.* Eight. (Sing as before.) What sound do we take after Eight? *Ans.* Seven. What is the distance from Seven to Eight? To what does Seven naturally lead—or what does the ear naturally expect after Seven? *Ans.* Eight. If we would strike Seven correctly, what must we think of as a guide to it? *Ans.* Eight. (Practise.) After 1, 3, 5, 8, and 7, what sound do we take? *Ans.* Four. To what does Four naturally lead? *Ans.* Three. What is the distance from Three to Four? What is the guide to Four? (Practise.) After Four what sound do we take? *Ans.* Two. (Question and practise.) After Two what sound, &c. *Ans.* Six. (Question and practise.)

NOTE. The teacher is referred to the "Manual of Instruction" for a much more particular detail of the subject of this chapter.

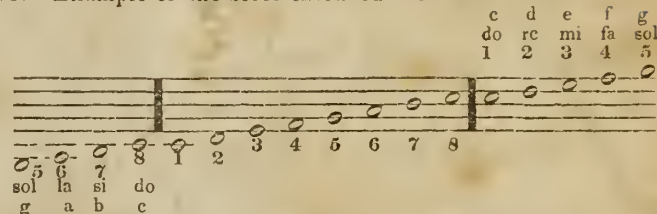
CHAPTER IX.

EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

§ 71. We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing the scale, and can extend it upwards above eight; or downwards, below one.

§ 72. When we sing above eight, we consider eight as One of a new scale. above: and when we sing below One, we consider One as Eight of a new scale, below

§ 73. Example of the scale extended above and below.



The above example should be written upon the board, and the pupils should be required to exercise on the upper and lower in connection with the middle scale. For a more full explanation of this subject, and also for examples, see 'Manual'

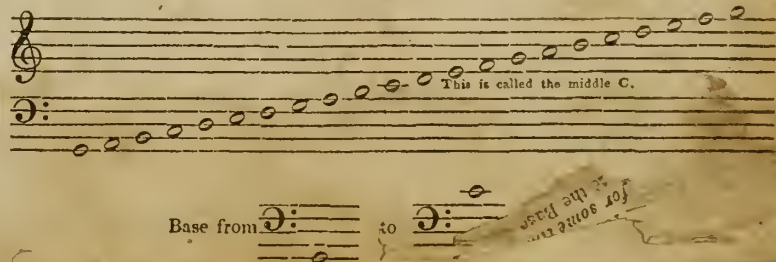
QUESTIONS.

When we sing higher than the scale, what do we consider Eight? When we sing lower than the scale, what do we consider One? What letter is applied to One of the upper scale? To Two? &c. What syllable? So also question with respect to the lower scale.

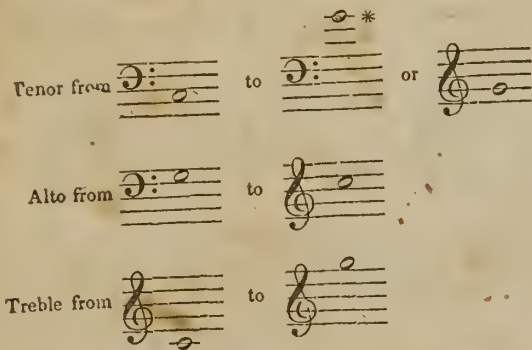
§ 74. The human voice is naturally divided into four classes, viz. lowest male voices, or BASE; highest male voices, or TENOR; lowest female voices, or ALTO; highest female voices, or TREBLE. Boys before their voices change also sing the ALTO.

The teacher may now exhibit, as in the following example, the whole compass of the human voice; point out the difference between Base, Tenor, Alto and Treble, and class the school according to these distinctions.

EXAMPLE.



ELEMENTS OF VOCAL MUSIC.

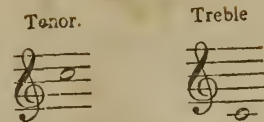


§ 75. Practise the foregoing example as follows. The Base commence with G, the lowest sound; at they are joined by the Tenor, and both proceed together to . Here the alto unite and the three parts sing together to . On this note the base stops and the treble begins. The treble, alto and tenor go on to when the tenor stops; the treble and alto go on to . Here the alto stops, and the treble goes on alone. In descending let the several parts unite on that note on which they stopped in ascending, and stop on that note on which they commenced in ascending.

§ 76. The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.

* As a general rule all those men who can sing this note in a *clear*, and *soft voice*, may be classed with the Tenor. If they cannot do this

EXAMPLE.



The same sound, or unison: viz. middle C, is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.

§ 77. The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former. In order to prove this, let him give out the middle

C, as a pitch, viz. and require the Female voices to imitate him.

They will, in almost all cases, sing an octave higher, viz. unless

they have been already taught to distinguish between the two. To make it evident to them, that they do sing an octave higher, the teacher should require them to dwell upon the sound while he, beginning with

sings the whole scale, ascending. When he has done this, they will perceive that he now sings the same sound with them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

See "Manual." Appendix for the teacher, chap. 37.

QUESTIONS.

Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto? When the Treble Clef is used for Tenor, does it signify G an octave higher or lower, than when used for Treble? What is the natural difference, or interval, between male and female voices?

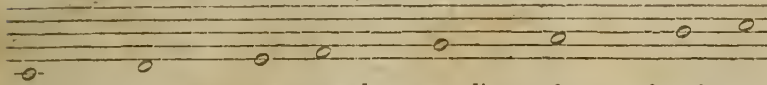
CHAPTER X.

CHROMATIC SCALE.

§ 78. Let the teacher write the scale on the board, and review what was said in chap. 7, by asking questions similar to those found at the end of that chapter.

In writing the scale, leave room between the whole tones intervals for inserting the semitones.

EXAMPLE.

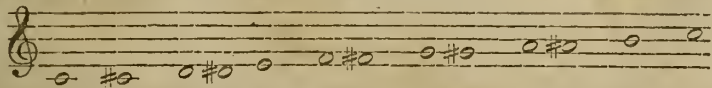


§ 79. Between any two sounds, a tone distant from each other, as from 1 to 2, &c. another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the CHROMATIC SCALE.

§ 80. The semitone between any two sounds, a whole tone distant, may be obtained, either by elevating the lower of the two, or by depressing the upper.

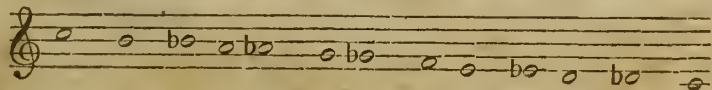
§ 81. In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus #, and is called a *sharp*. A note thus elevated is said to be *sharped*.

The teacher may now introduce the sharped notes, so as to present the following example.



§ 82. In descending, the semitones are usually obtained by depression. The sign of depression is made thus b, and is called a *flat*. A note thus depressed is said to be *flatted*.

Exhibit the following example, in connection with the other.



§ 83. In speaking of the altered notes (sharped or flatted) by numerals, we always say, sharp One, sharp Four, flat Six, flat Seven, &c.; but in speaking of them by letters we say, C sharp, D sharp, E flat, B flat, &c.

§ 84. A sharped note naturally leads upwards, or after a sharped note the ear naturally expects the next note above it; hence, the note above is always the guide to a sharped note.

§ 85. A flatted note naturally leads downwards; hence, the note below is always the guide to a flatted note.

§ 86. When a note is sharped, the syllable appropriated to it in solmization terminates in the vowel sound *e*—thus Do becomes, when sharped, De; Rae becomes Re; Fa, Fe, &c.

§ 87. When a note is flatted, the syllable appropriated to it terminates in the vowel sound *a* (as in *fate*)—thus, Do becomes Da; See, Sa; La (lah) Lay, &c.

§ 88. When a sharped or flatted note is to be restored to its natural sound, the following character ♮, called a natural, is placed before it. A natural takes away the force of a flat or sharp.

NOTE. The exercising of the school upon the chromatic scale must be left to the discretion of the teacher. Some attention to it is very important. For examples, and farther illustrations and remarks, see "Manual of Instruction in the Elements of Vocal Music."

If the instruction has been thorough thus far, the school will now be able to sing all tunes in the key of C, whose rhythmical construction is easy, without much aid from the teacher.

§ 89. In commencing to sing, as the school may now do, from a knowledge of the elementary principles of music, let them at first all sing in unison, a single part, say the Base, and then the Tenor and Alto, each, separately; afterwards these three parts may be united, and sung together, all the female voices singing Alto. It is highly important that all the female voices should be exercised much on the Alto; that they may have this practice, it is recommended that in the early exercise of the school, the Treble be altogether omitted. When the three parts go well together, a part of the female voices may be required to sing the Treble. It is a very good plan to divide the Treble into two classes, and sometimes require one and sometimes the other, to sing the Alto. Experience proves that if the *low tones* of female voices are cultivated and brought out, there is no difficulty in the exercise of the *higher tones*, afterward. The best female singers always like to sing Second or Alto. The careless and indolent are usually unwilling to sing this part

§ 90. As the pupils now begin to sing from a knowledge of the elementary principles of music, it is considered highly important that the teacher should not sing with them, or lead them on by the mere power of his own voice. Let the school sing without his aid, and while *they* sing, let *him* always beat and describe the time. If a difficult passage occurs, let the pupils beat and describe the time, while the teacher sings the passage as it ought to be sung, over and over again if necessary; but when they sing it, let it be without a teacher's voice to lean upon. If they can not do this, they have not been properly taught, and must begin again, if they ever hope to be set right.

QUESTIONS.

Which of the intervals of the natural scale (Diatonic) may be divided?
Ans. The whole tones. What is that scale called which is formed wholly of Semitones? In how many ways may the semitones be obtained? In ascending how do we obtain the semitones? What is the sign of elevation called? In descending how are the semitones obtained? What is the sign of depression called? Does a sharped note lead upwards or downwards? What note is the guide to a sharped note? What is the guide to sharp Four? sharp Two? &c. Does a flatted note lead upwards or downwards? What note is the guide to a flatted note? What is the guide to flat Six? flat Three? &c. When a note is sharped, with what vowel sound does the syllable applied to it terminate? What syllable is applied to sharp Four? sharp Six? &c. When a note is flatted, with what vowel sound does the syllable appropriated to it terminate? What syllable is applied to flat Three? flat Seven? &c. When a sharped or flatted note is to be restored, what character is used? What is the use of a natural?

If the teacher has brought before the school the subject contained in the latter part of § 69, in relation to the lower and higher tones of the female voices, he may find it useful to question as follows:

Which tones of the female voice should be first cultivated? Which part are the best female singers always willing or desirous to sing?
Ans. Alto. Who are they that are unwilling to sing this part? Who in this school are unwilling to sing Alto? Those who are unwilling, hold up their hands.

CHAPTER XI

TRANSPOSITION OF THE SCALE.

§ 91. In all our exercises, hitherto, we have taken C as One of the scale, or as the key note, or tonic. When C is thus taken for One, the scale is said to be in its natural position, the natural key being that of C. But any other letter may be taken as One of the scale: and when this is done, the scale is said to be transposed. Thus, if D be taken as One, the scale is said to be transposed to D, or to be in the key of D; if E be taken as One, the scale is said to be in E, &c.

§ 92. In the transposition of the scale, care must be taken to preserve the relative order of the tones and semitones; i. e. from three to four, and from seven to eight, must always be semitones, and the rest whole tones, whatever may be the key.

KEY OF G: FIRST TRANSPOSITION BY SHARPS.

The teacher writes the scale in C, on the upper staff, on the board, and says:

§ 93. We will now transpose the scale to G, or take Five of the C scale as One of a new scale.

He writes the scale, beginning with G, on the lower staff, directly under the C scale, and then says:

§ 94. We will now proceed to examine the G scale, and see if the semitones are right.

NOTE. In order to find out the proper interval from one sound to another, in the scale in any key, we must examine it by numerals: thus, from 1 to 2 must be a whole tone, from 2 to 3 a whole tone, from 3 to 4 a half tone, &c: but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters: thus, from B to D is a whole tone, &c.

EXAMINATION.

Ques. What must be the interval from 1 to 2? *Ans.* A tone.

Ques. What is the interval from G to A. *Ans.* A tone.
 Pointing at the same time to the letters on the C scale.

Thus we see the first interval is right.

Ques. What must the interval be from 2 to 3? *Ans.* A tone.

Ques. What is the interval from A to B? *Ans.* A tone.

Pointing as before.

Ques. What must the interval be from 3 to 4? *Ans.* A semitone.

Ques. What is the interval from B to C? *Ans.* A semitone.

Ques. What must the interval be, from 4 to 5? *Ans.* A tone.

Ques. What is the interval from C to D? *Ans.* A tone.

Ques. What must the interval be, from 5 to 6? *Ans.* A tone.

Ques. What is the interval from D to E? *Ans.* A tone.

Ques. What must the interval be, from 6 to 7? *Ans.* A tone.

Ques. What is the interval from E to F? *Ans.* A semitone.

The teacher now observes: Since the interval from 6 to 7 must be a tone, and since, from E to F, the interval is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G. He writes a sharp before F, and pointing asks,

Ques. What letter is 7, now? *Ans.* F sharp.

Never allow the pupils to say F, for F sharp, or C, for C sharp, &c. He proceeds:

Ques. What must be the interval from 7 to 8? *Ans.* A semitone.

Ques. What is the interval from F# to G? *Ans.* A semitone.

§ 95. The teacher observes: In transposing the scale to G, we have found one sharp necessary, viz. before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed, once for all, at the commencement of the piece, on the letter altered. It is then called the SIGNATURE of the key. Thus one sharp, or F# is the signature of the key of G. When there is neither flat nor sharp in the signature, it is said to be natural: it is then the signature to the key of C.

§ 96. A sharp or flat in the signature, affects all the notes on the letter on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ 97. The scale being now transposed, the numerals and syllables applied to it, have all changed their places; but the letters remain as before, with the exception that F# is substituted for F.

§ 98. In the transposition of the scale from C to G, it is carried a *fifth higher*, or a *fourth lower*. Thus, a *fifth above* is the same thing as a *fourth below*.

Explain and illustrate.

QUESTIONS.

When the scale is in its natural position, what letter is One?

Where any other letter than C is taken as One, what is said of the scale? *Ans.* It is transposed.

In transposing the scale, of what must we be particularly careful?

Ans. The order of the intervals.

In transposing the scale to G, what sound is it necessary to alter?

Ans. Four. What must we do to it? *Ans.* Sharp it. What does the sharp fourth become in the new key? *Ans.* Seven.

What is the signature to the key of G? *Ans.* F#. Why is F# necessary in the key of G. *Ans.* To preserve the relative order of the intervals.

What is the signature to the key of C. *Ans.* Natural.

How much *higher* is the key of G than that of C? How much *lower* is the key of G than that of C?

NOTE. Tunes in the key of G, whose rhythmical construction is not too difficult, may now be introduced and practised as at §89, §90.

KEY OF D; SECOND TRANSPOSITION BY SHARPS.

§ 99. The key of D is examined in connection with that of G, in the same manner as was G with that of C. A new sharp will be found necessary, viz: on C, which having been found as before, the teacher removes it to the signature, and then presents to the school the key of D with two sharps.

NOTE. The first transposition is so minutely detailed that it is not supposed to be necessary to be particular here; the teacher will immediately be able to proceed in this case as in that. He cannot be too careful to have every thing thoroughly understood.

QUESTIONS.

In transposing the scale from G to D, what sound must we alter?

Ans. Four. What must we do with it? *Ans.* Sharp it. What does the sharp fourth become in the new key? *Ans.* Seven. What is the signature to the key of D? *Ans.* Two sharps. What letters are sharpened?

Ans. F and C. Why are these sharps necessary in the key of D?

Ans. To preserve the proper order of tones and semitones in the scale. How much higher is the key of D than that of G? How much lower?

Tunes in the key of D may now be introduced.

KEY OF A; THIRD TRANSPOSITION BY SHARPS.

§ 100. Examine the key of A with that of D; and investigate the scale by the same process as before.

Questions, after the same manner as at §99.

Introduce tunes in A.

§ 101. It will be perceived that if the fifth of any key, natural, or with sharps in the signature, be taken, as one of a new key, a new sharp must be introduced, viz: on the fourth; which sharp fourth becomes the seventh in the new key.

KEY OF E; FOURTH TRANSPOSITION BY SHARPS.

§ 102. Examine the key of E in connection with that of A? and proceed as before.

Questions after the same manner as at § 99. Sing tunes in E.

§ 103. It is not necessary to proceed further in the transposition of the scale by sharps; as others very seldom occur.

CHAPTER XII.

KEY OF F; FIRST TRANSPOSITION BY FLATS.

§ 104. In the transposition of the scale, we have hitherto always taken *five* as one of a new key; we will now take *four* as such.

§ 105. The teacher writes the C scale on the upper staff, and the F scale (without the signature) below it, and investigates as before. It will be found that from three to four is a whole tone; and a flat must be introduced on seven, of the C scale, on B, in order to preserve the relative order of tones and semitones in the new key of F.

§ 106. The teacher may explain in relation to this transposition after the same manner as at § 95.

§ 107. In the transposition of the scale from C to F, it is carried a *fourth higher*, or a *fifth lower*; thus a *fourth above* is the same as a *fifth below*.

QUESTIONS.

In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with seven? *Ans.* Flat it. What does the flat seventh become, in the new key? *Ans.* Four. What letter is seven, in the key of C? *Ans.* B. What letter is four in the key of F. *Ans.* B b. What is the signature to the key of F? *Ans.* One

flat. What letter is flatted? *Ans.* B. Why is B b necessary in the key of F? How much higher is the key of F than that of C? How much lower?

Tunes in F may be introduced.

KEY OF B b, SECOND TRANSPOSITION BY FLATS.

§ 108. The fourth from F, (Bb,) is taken as *one*; and the scale investigated as before. They will find that E, the seventh in the key of F, must be flatted.

Questions as at § 107. Sing tunes in Bb.

KEY OF E b; THIRD TRANSPOSITION BY FLATS.

§ 109. In examining the scale in E b, it will be found necessary to flat A.

Questions after the same manner as at § 107.

§ 110. If the fourth of any key (natural, or with flats in the signature) be taken as one of a new key, a new flat must be introduced, viz: on the seventh; which flat seventh becomes four in the new key.

Introduce tunes in Bb.

KEY OF A b; FOURTH TRANSPOSITION BY FLATS.

§ 111. In examining the scale in A b, it will be found necessary to flat D.

Questions after the same manner as at § 107. Sing in A b.

§ 112. Further transposition by flats is unnecessary. Others, however, may be exhibited and explained, if the teacher thinks proper.

For further remarks and illustrations see "Manual."

CHAPTER XIII.

MODULATION INTO RELATIVE KEYS.

§ 113. Preparatory exercises.

1. The scholars sing the C scale; then assume *Two* as *One* of another scale, which they also sing through; then *Three*; then *Four*, and so on. A scale is formed upon each, as far as the voice extends.
2. They take *Eight*, *Seven*, *Six*, &c. as *Five*, and complete the scale, ascending and descending

3. Similar exercises should be practised, until the scholars can immediately take *any* sound which is given them, and consider it as *any* other sound, and from that form the scale, upwards or downwards.

§ 114. When, in a piece of music, the scale is transposed, such change is called MODULATION.

FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G.

- § 115. What is the signature to the key of C?
What is the signature to the key of G?
What is F # in the G scale? *Ans.* Seven.
To what does F # lead? *Ans.* To G.

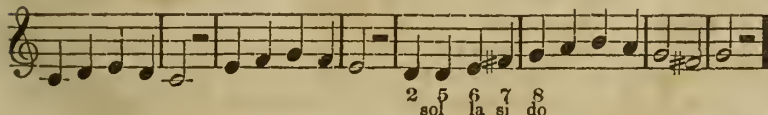
§ 116. F # is the NOTE OF MODULATION from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS. What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

§ 117. When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

§ 118. When a modulation occurs from C to G, C appears no longer as *One*; but, according to the G scale, as *Four*; A as *Two*; D as *Five*, &c.

EXAMPLE.

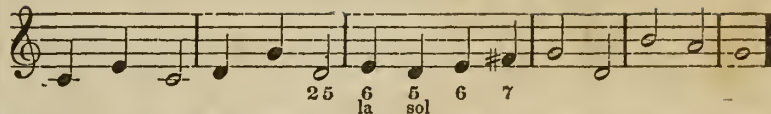


§ 119. RULE 1. If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on the last. See the above Example, where the second note on D is changed to 5.

§ 120. RULE 2. If no two notes, on the same degree, precede the note of modulation, the change should be made on a note somewhat longer than the rest.

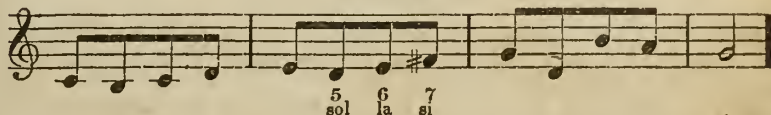
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EXAMPLE.



§ 121. RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

EXAMPLE.



NOTE: The teacher will be able to point out numerous examples, as they occur in almost every piece of music.

SECOND MODULATION, OR FROM C TO F.

- § 122. What is the signature to the key of C?
What is the signature to the key of F?
What is B b in the F scale? *Ans.* Four.

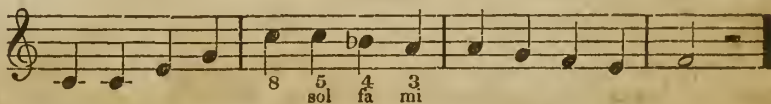
§ 123. B b is the NOTE OF MODULATION, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS. What is the note of modulation from C to F? From F to B b? From G to C? &c.

§ 124. See § 117.

§ 125. When a modulation occurs from C to F, C appears no longer as *One*; but, according to the F scale, as *Five*, D as *Six*, &c.

EXAMPLE.



§ 126. Rules the same as at § 119, 120 and 121.

§ 127. These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the "Manual."

§ 128. In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts, should adopt the solmization of the new key.

QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? *Ans.* From One to Five. What the next? *Ans.* From One to Four.

When modulations occur, what must be done with the syllables?

Ans. Changed according to the new key.

CHAPTER XIV.

MINOR SCALE.

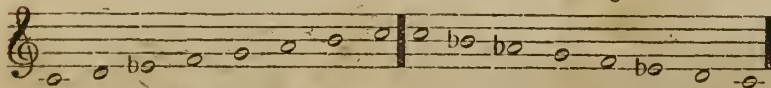
§ 129. Hitherto we have sung *semitones* between Three and Four, and between Seven and Eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural, but artificial, in which the semitones are differently placed

EXAMPLE.

Minor Scale,

Ascending.

Descending.



§ 130. The teacher should sing the minor scale slowly, carefully and repeatedly, until the pupils can tell him what sound he flats in ascending, and what sounds he flats in descending; and where the semitones occur.

§ 131. In ascending (Minor scale) the *third* is flatted; in descending, the *seventh*, *sixth* and *third* are flatted.

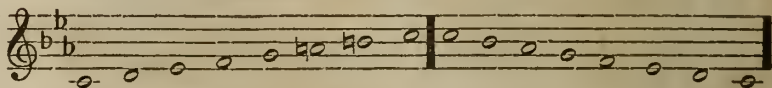
§ 132. In ascending (Minor scale) the semitones occur between Two and Three, and Seven and Eight; in descending, between Six and Five, and Three and Two.

§ 133. This scale is called the *MINOR SCALE*, or *MODE*, (by the Germans *moll*, soft) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the *MAJOR SCALE*, or *MODE*, (by the Germans, *Dur*, hard.)

See "Manual," §449.

§ 134. Instead of marking the flatted sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signature.

EXAMPLE.



§ 135. As Six and Seven are not flatted in ascending, we are now obliged to alter these two sounds from the signature, by the sign of elevation; in this case a natural.

§ 136. It will be perceived that E b Major, has the same signature as C Minor, viz: three flats.

§ 137. Every Minor scale has the same signature as the Major scale, which is based on its third. Hence, these two are said to be related. C Minor is the *relative Minor* of E b Major; and E b Major is the *relative Major* of C Minor.

§ 138. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable Do is applied to Eb in both cases, although it is *One* in the Major, and *Three* in the Minor mode.

§ 139. If the signature is three flats, the music may be either in Eb Major, or C Minor. In which of the two it is, however, can only be

known by an examination of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

§ 140. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters. Some of the most common Minor modes should be written upon the board, examined and practised.

QUESTIONS.

In the ascending Minor scale, what sound is flatted?

In descending?

In the ascending Minor scale, where is the first semitone?

Ans. Between Two and Three. Where the second?

In descending, where is the first semitone found?

Ans. Between Six and Five. Where the second?

What two sounds of the ascending Minor scale must be altered from the Signature? *Ans.* Six and Seven. What must be done to them?

Ans. They must each be raised a semitone.

What is the relative Major scale to C Minor? To D? To E?, &c.

What is the relative Minor scale to C Major? To G? To D?, &c.

What syllable is applied to One in the Major mode? In the Minor?, &c.

Which mode is the most common, Major or Minor? *Ans.* Major.

Which is the most brilliant or lively? Which is the most mournful?

Which best expresses joy or praise? Which best expresses sorrow, grief, penitence?

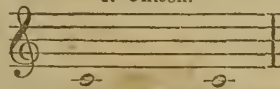
CHAPTER XV.

INTERVALS.

§ 141. We have hitherto spoken of the intervals of a tone and semitone, but there are also other intervals, viz. Seconds, Thirds, Fourths, Fifths, &c.

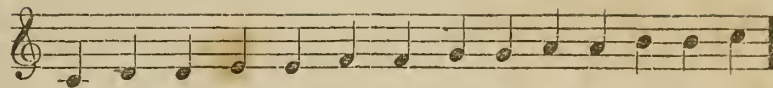
EXAMPLES.

1. Unison.

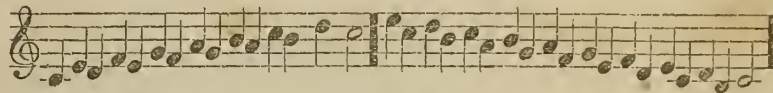


NOTE. Although the Unison is not strictly an interval, yet, in the theory of music, it is spoken of, and treated as one.

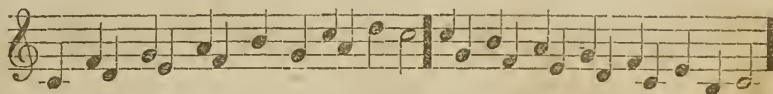
2. Seconds.



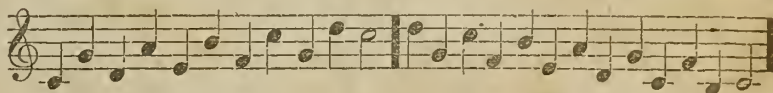
3. Thirds.



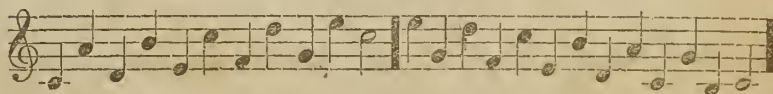
4. Fourths.



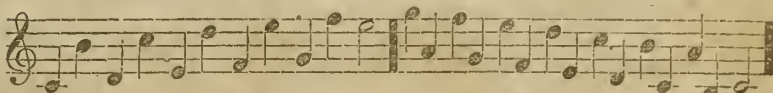
5. Fifths.



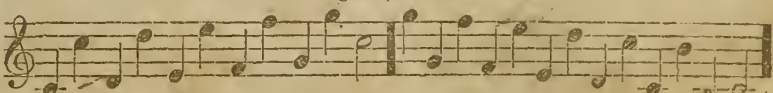
6. Sixths.



7. Sevenths.



8. Eighths, or Octaves.



N. B. Practise all the above

QUESTIONS. What is the interval from One to two called? From Two to Three?, &c. From One to Three?, &c. From One to Four, &c. &c.

§ 142. Major and Minor intervals.

SECONDS. A second, including a *semitone*, is called a MINOR second: a second, including a whole *tone*, is called a MAJOR second.

NOTE. The teacher writes the scale on the board, points and questions:

What is the second from C to D? *Ans.* Major. From D to E? *Ans.* Major. From E to F? *Ans.* Minor, &c.

THIRDS. An interval, including a *tone* and a *semitone*, is called a MINOR third: one including *two tones* is called a MAJOR third. Questions as before.

FOURTHS. An interval, including *two tones* and a *semitone*, is called a PERFECT fourth: one including *three tones*, a SHARP fourth. Questions as before.

FIFTHS. An interval, including *two tones* and two *semitones*, is called a FLAT fifth: one including *three tones* and a *semitone*, a PERFECT fifth. Illustrations and questions.

SIXTHS. An interval of *three tones* and *two semitones*, is called a MINOR sixth: one of *four tones* and a *semitone*, a MAJOR sixth. Questions, &c.

SEVENTHS. An interval of *four tones* and *two semitones*, is called a FLAT seventh: one of *five tones* and a *semitone*, a SHARP or MAJOR seventh. Questions.

OCTAVES. All the octaves are equal, including *five tones* and *two semitones*.

§ 143. If the lower note of any *minor* interval be depressed, or the upper one elevated, the interval becomes *major*.

§ 144. If the lower note of any *major* interval be elevated, or the upper one depressed, the interval becomes *minor*.

§ 145. If the lower note of any *major* interval be depressed, or the upper note elevated, there arises a SUPERFLUOUS or EXTREME SHARP interval.

§ 146. If the lower note of any *Minor* interval be elevated, or the upper note depressed, there arises a DIMINISHED, or EXTREME FLAT interval.

For further examples and illustrations, see "Manual."

CHAPTER XVI

PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ 147. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called PASSING NOTES.

§ 148. When passing notes *follow* the essential notes, they are called AFTER NOTES.

§ 149. When passing notes *precede* the essential notes, they are called APPOGGIATURES.

EXAMPLE.

	After notes.	Appoggiatures.
Written.		
Performed.		

§ 150. *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a SYNCOPATED NOTE.

§ 151. *Pause.* When a note is to be prolonged beyond its usual time, a character called a PAUSE is placed over or under it. Ex:

§ 152. *Staccato.* When singing is performed in a short, pointed and articulate manner, it is said to be STACCATO.

EXAMPLE.

Written.	Performed.

§ 153. *Legato.* When singing is performed in a smooth, gliding manner, it is said to be LEGATO.

NOTE. The distinction between Staccato and Legato is very important, and should be well and practically understood.

§ 154. *Tie*. A character called a Tie is used to show how many notes are to be sung to one syllable. The same character is often used to denote Legato style. Example:

§ 155. *Repeat*. Dots across the staff require the repetition of certain parts of the piece.

EXAMPLE.



Question on this chapter.

CHAPTER XVII.

CHORDS.

§ 156. When two or more sounds are heard together, such combination is called a CHORD, if agreeable to the ear, it is called a *consonant chord*, or a CONCORD; if disagreeable to the ear, it is called a *dissonant chord*, or a DISCORD.

§ 157. COMMON CHORD. A chord consisting of One, Three and Five, to which, Eight may be added, is called a COMMON CHORD, or DIRECT COMMON CHORD: if the *third* be Major, it is a MAJOR chord, if *Minor*, a MINOR chord. See example A.

§ 158. INVERSION OF CHORDS. When the natural position, or relative situation of the sounds constituting the common chord, is changed so that Three or Five is lower than One, the chord is said to be inverted. See examples B and C.

§ 159. CHORD OF THE SIXTH. In the first inversion of the common chord, the Third is taken as the Base, or as the lowest sound; it is then called the "chord of the Sixth." The Base note is figured 6. See example B.

§ 160. CHORD OF THE SIXTH AND FOURTH. In the second inversion of the common chord, the Fifth is taken as the Base, or as the lowest sound; it is then called the "chord of the Sixth and Fourth." The Base note is figured $\frac{6}{4}$. See example C.

EXAMPLES.

A DIRECT COMMON CHORD.		B FIRST INVERSION.		C SECOND INVERSION.	
Major.	Minor.	Major.	Minor.	Major.	Minor.
		6	6	$\frac{6}{4}$	$\frac{6}{4}$

§ 161. CHORD OF THE SEVENTH. A chord consisting of a *Base*, its *Third*, *Fifth*, and *Seventh*, is called a "chord of the Seventh." This chord is most frequently based on the Fifth. It is then called the *DOMINANT SEVENTH*. It is figured 7. Example D.

§ 162. CHORD OF THE SIXTH AND FIFTH. In the first inversion of the chord of the Seventh, the *Third* is taken as the Base or lowest sound. It is then called the chord of the "Fifth and Sixth," and is figured $\frac{6}{5}$. Example E.

§ 163. CHORD OF THE FOURTH AND THIRD. In the second inversion of the chord of the Seventh, the *Fifth* is taken as the Base or lowest sound. It is then called the chord of the "Fourth and Third," and is figured $\frac{4}{3}$ or $\frac{6}{4}$. Example F.

§ 164. CHORD OF THE FOURTH AND SECOND. In the third inversion of the chord of the Seventh, the *Seventh* is taken as the Base or lowest sound. It is then called the chord of the "Fourth and Second," and is figured $\frac{4}{2}$ or $\frac{6}{2}$. Example G.

D Chord of the Seventh Direct.	E First inversion.	F Second inversion.	G Third inversion.

§ 165. The chord of the Seventh, is naturally followed by the common chord. See quarter notes in the above example.

§ 166. A knowledge of these two chords, viz: The common chord, and the chord of the Seventh, with their inversions, lies at the foundation of musical science, and although not essential to correct performance, is desirable, and cannot fail to afford great advantages to the mere performer, as well as to the teacher. See "Manual."

To those who wish to pursue the study of the science of music, the following works are recommended, viz:

- "First steps to Thorough Base."
- "Burrows' Thorough Base Primer."
- "Catel's Treatise on Harmony."
- "Porter's Musical Cyclopaedia."
- "Calcott's Musical Grammar."

PART III. DYNAMICS.

CHAPTER XVIII.

§ 167. Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called DYNAMICS, which treats of the *force* or *strength* of sounds.

§ 168. A sound, be it loud or soft, must still be of a good quality. It must never be so soft, or so loud, as to injure the quality of tone.

DYNAMIC DEGREES.

§ 169. MEZZO. A sound produced by the ordinary exertion of the organs, is a *medium* or *middle* sound; it is called MEZZO, and is marked *m*.

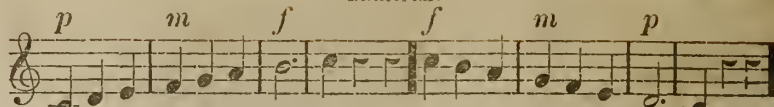
§ 170. PIANO. A sound produced by some restraint of the organs, is a soft sound; it is called PIANO, (pronounced *peano*) and is marked *p*.

§ 171. FORTE. A sound produced by a strong or full exertion of the organs, is a loud sound; it is called FORTE, and is marked *f*.

§ 172. *Mezzo*, *Piano*, and *Forte*, are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

§ 173. Applications of the three principal Dynamic degrees to the

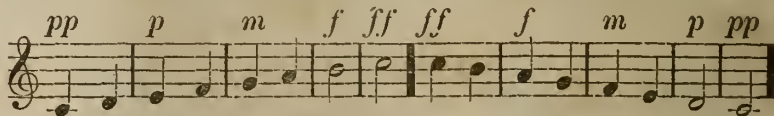
EXAMPLE.



§ 174. PIANISSIMO. If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called PIANISSIMO, (pronounced *peanissimo*) and is marked *pp*.

§ 175. FORTISSIMO. If a sound is delivered with a still greater exertion of the organs than is required for *Forte*, but not so loud as to degenerate into a scream, it is called FORTISSIMO, and is marked *ff*.

§ 176. The five Dynamic degrees, applied to the scale:



See further exercises, &c. in "Manual."

CHAPTER XIX.

DYNAMIC TONES.

§ 177. ORGAN TONE. A tone which is commenced, continued and ended with an equal degree of force, is called an ORGAN TONE.

NOTE. The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired, the pupil should not attempt any other Dynamic tone.

§ 178. CRESCENDO. A tone commencing soft and increasing to loud, is called a CRESCENDO TONE; and is marked *cres.* or < .

§ 179. DIMINUENDO. A tone commencing loud and gradually diminishing to soft, is called a DIMINUENDO TONE; and is marked *dim.* or > .

§ 180. SWELL. A tone consisting of an union of Crescendo and Diminuendo, is called a SWELLING TONE, or a SWELL. It is marked $\text{<}>$.

§ 181. Crescendo, Diminuendo and Swell, are not only applied to individual tones, but also to passages in music.

Sing the scale in Crescendo, Diminuendo and Swelling tones.

Thy courts immortal pleasure give, Thy, &c.

And raise me to thy throne; Thy courts immortal pleasure give, Thy pres - - - ence joys unknown.

Thou wilt reveal the path of life, Thy courts immortal pleas - ure, pleas-ure give, Thy pres - - - - - ence, &c.

Thy courts immortal pleasure give, Thy, &c. Thy, &c.

WATCHMAN. S. M.

LEACH.

3. My soul with patience waits, For thee, the liv - ing God; My hopes are on thy prom-ise built, Thy nev - er fail - ing word.

5. *f* Let Is-ra-el trust in God, No bounds his mer-cy knows; The plenteous source and spring from whence E - ter - nal suc-cor flows.

My soul, re - peat His praise, Whose mer - cies are so great, Whose an - ger is so slow to

rise, Whose an - ger is so slow to rise, So rea - - - dy to . . . a - bate.

Far from the tents of joy and hope, I
 As on some lone-ly mountain top, The sparrow tells her moan,
 Far from the tents of
 Far from the tents of joy and hope, Far, &c.
 Far from the tents of joy and hope, I sit, &c.

This system consists of four staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are: 'Far from the tents of joy and hope, I As on some lone-ly mountain top, The sparrow tells her moan, Far from the tents of Far from the tents of joy and hope, Far, &c. Far from the tents of joy and hope, I sit, &c.'

1 2
 sit and grieve . a - lone.
 joy and hope, I sit and grieve a - lone, Far from the tents of joy and hope, I sit and grieve a - lone.
 sit and grieve a - lone.

This system consists of four staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are: 'sit and grieve . a - lone. joy and hope, I sit and grieve a - lone, Far from the tents of joy and hope, I sit and grieve a - lone. sit and grieve a - lone.'

Great King my Shepherd is, I shall be well supply'd, I shall be well supply'd, Since he is mine and I am his,

Great King my Shepherd is, I shall be well supply'd, Since he is mine and I am his,

Great King my Shepherd is, I shall be well supply'd, be well supply'd, Since he is mine and I am his,

Great King my Shepherd is, I shall be well supply'd, Since he is mine and I am his, What

What can I want be-side, What can I want be-side, What can I want, I want be-side.

What can I want be-side, What can I want be-side, What can I want, I want be-side.

What can I want be-side, What can I want be-side, What can I want beside, What can I want, I want be-side.

can I want be-side, What can I want be-side, What can I want, I want be-side.

Now shall the trembling mourner come. And bind his sheaves, and bear them home; The voice long broke with sighs shall sing, Till heav'n with hal-le - lu-jahs ring.

This musical score is for the hymn 'SHOEL. L. M.'. It is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are written below the first two staves.

CANTERBURY. C. M.

RAVENSCROFT.

O Thou from whom all good-ness flows, I lift my heart to thee; In all my sor-rows, con-flicts, woes, Dear Lord, re - mem-ber me.

This musical score is for the hymn 'CANTERBURY. C. M.' by Ravenscroft. It is written for four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are written below the first two staves.

Slow.

Fools in their hearts be-lieve and say That "all re - li - gion's vain; There is no God that reigns on high, Or minds th'affairs of men."

WINDSOR. C. M.

KIRBY.

Slow.

My God, how ma-ny are my fears! How fast my foes in-crease! Their number, how it mul - ti - plies! How fa-tal to my peace.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is split between the middle and bottom staves. The music features several triplet markings (indicated by a '3' over the notes) in the final measures of the system.

While thee I seek, pro-tec-ing pow'r, Be my vain wishes stilled; And may this conse - cra-ted hour With bet - ter hopes be filled.

The second system of the musical score also consists of three staves in the same key signature and time signature as the first. The melody continues on the top staff, with a 'Pia.' (Piano) marking above the first measure and a 'For.' (Forte) marking above the fifth measure. The accompaniment continues on the middle and bottom staves. The system concludes with a double bar line and repeat dots.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flow'd, That mer - cy I a-dore.

False are the men of high degree, The baser sort are van-i-ty; Laid in, &c.

Laid in a balance both ap-pear, Light as a puff of emp-ty air.

Laid in, &c. Light as, &c.

Laid in, &c. Light as, &c.

LISBON. S. M.

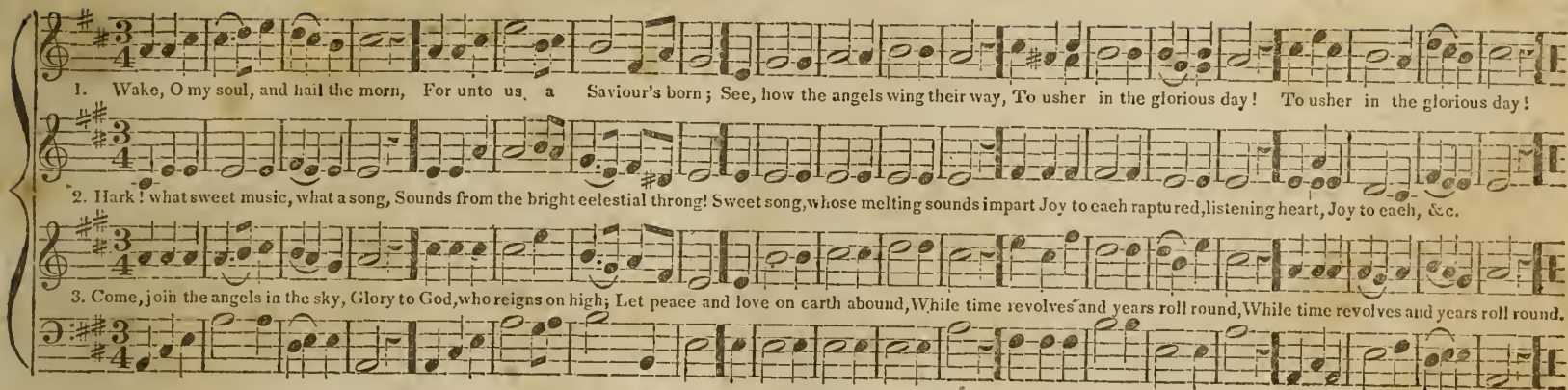
READ.

Welcome sweet day of rest, That saw the Lord a-rise, Welcome, &c.

Welcome to this re-viving breast, And these re-joice-ing eyes.

Welcome, &c. And these, &c.

Welcome, &c. And these, &c.

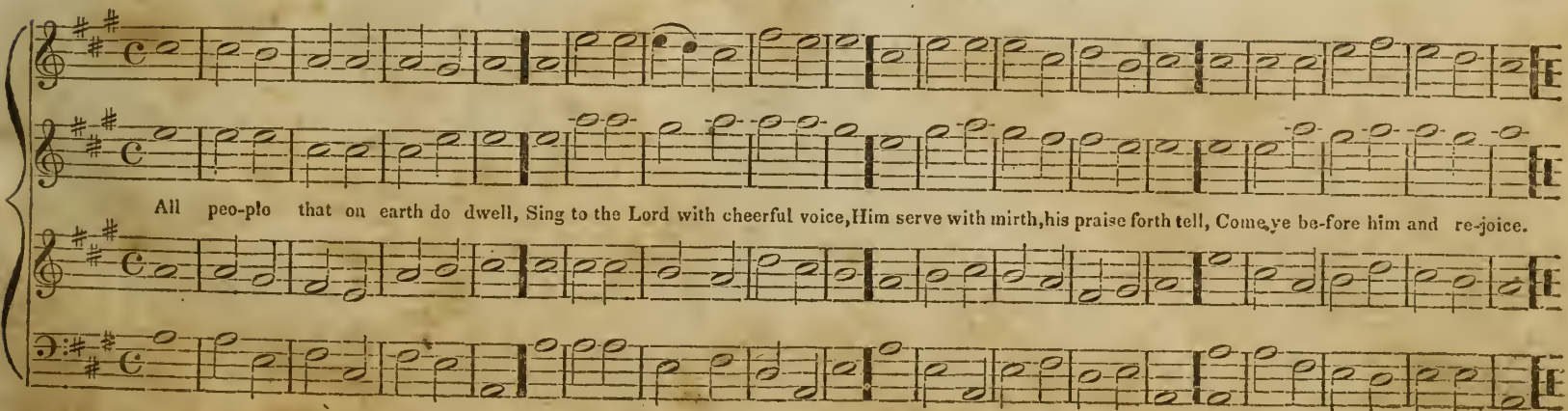


1. Wake, O my soul, and hail the morn, For unto us a Saviour's born; See, how the angels wing their way, To usher in the glorious day! To usher in the glorious day!

2. Hark! what sweet music, what a song, Sounds from the bright celestial throng! Sweet song, whose melting sounds impart Joy to each raptured, listening heart, Joy to each, &c.

3. Come, join the angels in the sky, Glory to God, who reigns on high; Let peace and love on earth abound, While time revolves and years roll round, While time revolves and years roll round.

OLD HUNDRED. L. M.



All peo-plo that on earth do dwell, Sing to the Lord with cheerful voice, Him serve with mirth, his praise forth tell, Come, ye be-fore him and re-joice.

RESIGNATION. L. M.

TAYLOR.

Slow.

Dead be my heart to all be - low; To mortal joys and mor-tal cares; To sensual bliss that charms us so, Be dark my eyes, be deaf my ears.

RESIGNATION. C. M.

Dear ref-uge of my wea - ry soul, On thee, when sorrows rise, On thee, when waves of trouble roll, My faint-ing hope re - - lies.

What shall I ren-der to my God For all his kindness shown, My feet shall vis - it

My feet shall vis - it thine a -

My feet shall vis - it thine a - bode.

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, with some words appearing on multiple staves.

feet shall vis - it thine a-bode,

thine a - bode, My feet shall vis - it thine a - bode, My songs ad - dress thy throne,

bode.

This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, with some words appearing on multiple staves. The system ends with a double bar line and a repeat sign.

Slow.

Life is the time to serve the Lord, The time t'in-sure the great re-ward; And while the lamp holds out to burn, The vil-est sin-ner may re-turn.

NAPLES. C. M.

N. DOUGALL.

And every voice be song.

Hark, the glad sound, the Saviour comes, The Saviour promised long, Let every heart exult with joy, And eve-ry voice be song, And eve-ry voice be song.

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#). The music is written in a common time signature. The lyrics are written below the staves.

No burning heats by day, Nor blasts of evening air, Shall take my health a-way, If God be with me there.

Thou art my sun and thou

The second system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#). The music is written in a common time signature. The lyrics are written below the staves.

art, &c.

my shade To guard my head by night or noon, Thou, &c.

Thy

Spare us, O Lord, a - loud we cry, Nor let our sun go down at noon;

Thy years are one e -

Thy years are one e - ter - nal day, And

years, &c.

Thy years, &c.

Thy years, &c.

ter - nal day, And must, &c.

must thy chil - - dren die so soon?

BEDFORD. C. M.

DR. W. WEAL.

41

Let heav'n a - rise, let earth ap - pear, Said the Al - mighty Lord; The heav'n a - rose, the earth appeared At his cre - a - ting word.

This musical score is for the hymn 'BEDFORD. C. M.' by Dr. W. Weal. It is written for four voices (Soprano, Alto, Tenor, and Bass) in a 3/2 time signature with a key signature of one flat (B-flat). The lyrics are: 'Let heav'n a - rise, let earth ap - pear, Said the Al - mighty Lord; The heav'n a - rose, the earth appeared At his cre - a - ting word.'

BLACKBURN. C. M.

The saints when once from death set free, With joy shall mount on high, The heavenly hosts with praises loud, Shall meet them in the sky.

This musical score is for the hymn 'BLACKBURN. C. M.' It is written for four voices (Soprano, Alto, Tenor, and Bass) in a common time (C) signature with a key signature of one flat (B-flat). The lyrics are: 'The saints when once from death set free, With joy shall mount on high, The heavenly hosts with praises loud, Shall meet them in the sky.' The score includes various musical notations such as trills (tr) and slurs.

VICTORY. C. M.

READ.

And songs of joy and

Now shall my head be lift - ed high, A - bove my foes a - - round. And songs of joy and

And songs, &c.

And songs, &c.

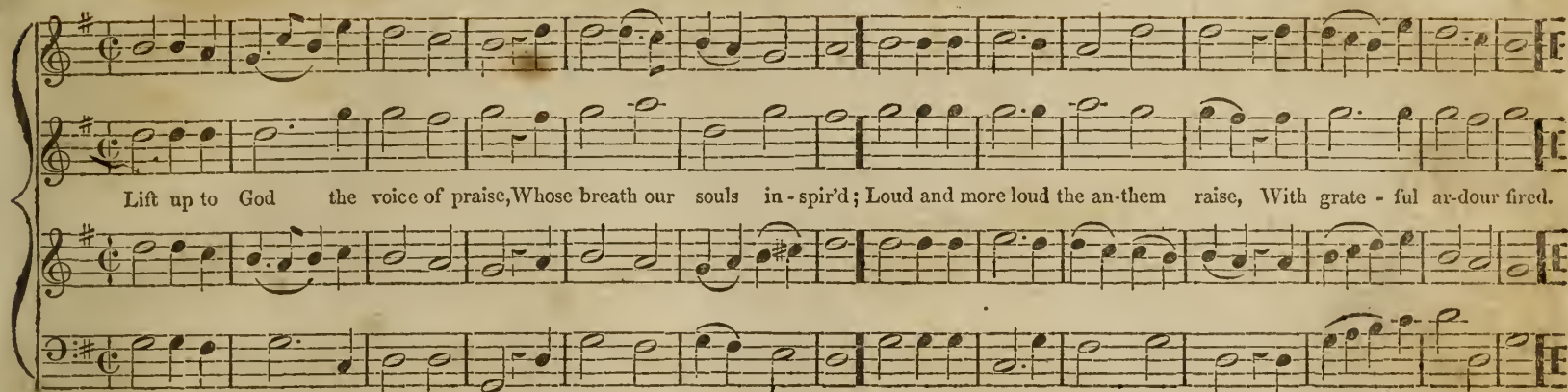
Detailed description: This system contains the first four staves of the musical score. The first staff is a single melodic line in G major (one sharp) and 2/4 time. The second and third staves are a piano accompaniment in G major, with the third staff featuring a treble clef and a common time signature. The fourth staff is a bass line in G major. The lyrics are written below the piano accompaniment staves.

vic - to - ry, sound, Within thy temple sound,

vic - to - ry, Within thy tem - ple sound, sound, sound, With - in thy tem - ple sound.

Within, &c. sound, sound, sound,

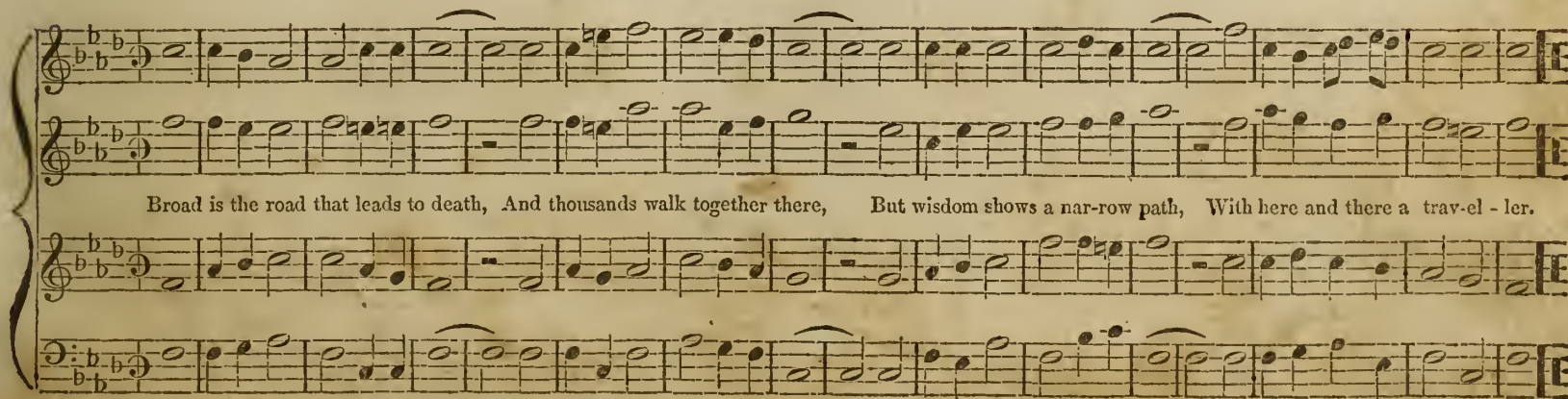
Detailed description: This system contains the next four staves of the musical score. The first staff continues the melody from the first system. The second and third staves continue the piano accompaniment. The fourth staff continues the bass line. The lyrics are written below the piano accompaniment staves.



Lift up to God the voice of praise, Whose breath our souls in-spir'd; Loud and more loud the an-them raise, With grate-ful ar-dour fired.

WINDHAM. L. M.

READ.



Broad is the road that leads to death, And thousands walk together there, But wisdom shows a nar-row path, With here and there a trav-el-ler.

DUNDEE, or FRENCH. C. M.

With rev'rence let the saints ap-pear, And bow be-fore their King, His high commands with rev'rence hear, And to him prais-es sing.

ST. DAVID'S. C. M.

To him in whom they move and live, Let eve-ry crea-ture sing, All glo-ry to their Mak-er give, And hom-age to their King.

How should our songs like those a - bove, With warm de - vo - tion rise, How should our souls on wings of

This musical system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#). The time signature is common time (C). The lyrics are written below the second staff. The melody is written on the first staff, and the accompaniment is on the other three staves. The lyrics are: "How should our songs like those a - bove, With warm de - vo - tion rise, How should our souls on wings of".

love, Mount up - ward to the skies. Mount up - - - - ward to the skies.

This musical system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#). The time signature is common time (C). The lyrics are written below the second staff. The melody is written on the first staff, and the accompaniment is on the other three staves. The lyrics are: "love, Mount up - ward to the skies. Mount up - - - - ward to the skies.".

Be - hold the glo - ries of the Lamb, A - midst his Fa - ther's throne, Pre - pare new hon - ours for his name, And

Inst.

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second and third staves. The word 'Inst.' is written below the fourth staff.

songs be - fore un - known, Pre - pare new hon - ours for his name, And songs be - fore un - known.

Voice.

This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second and third staves. The word 'Voice.' is written below the fourth staff.

Pia.

Come ye that love the Lord, And let your joys be known, And let your joys be known. Join in his

For.

ff

praise with one ac - cord, As ye surround the throne, As ye surround the throne, As ye sur - round the throne.

First system of a hymn score. It consists of four staves: two for the vocal melody (treble clef, key of D major) and two for the piano accompaniment (treble and bass clef, key of D major). The melody begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The lyrics are written below the vocal staves.

Come let us praise the Lord our God, And raise our thought a - bove, Let ev' - ry heart and voice ac - cord,

Second system of the hymn score. It continues the melody and accompaniment from the first system. The vocal melody has a few rests before continuing with eighth and quarter notes. The piano accompaniment remains consistent. The lyrics are written below the vocal staves.

To sing that God is love.
Let eve - ry heart and voice ac - - cord,

Now let our hearts con-spire to raise A cheer-ful an-them to His praise, Who sits en-throned a - bove.

Let mu - sic sweet as in - cense rise With grateful o-dors to the skies, The work of joy and love, The work of joy and love.

Inst.

7

Voico.

Heav'n with the e - cho shall re-

Grace! 'tis a charm-ing sound, Har-mo - nious to the ear, Heav'n with the e - cho shall re - sound.

Heav'n with the e - cho shall re-

This system contains four staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves continue the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

sound, the e - cho shall re-sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

Heav'n with the e - cho shall re-sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

sound, The e - cho shall resound,

This system contains four staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves continue the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

CORONATION. C. M.

HOLDEN.

51

Soft.

Loud.

Soft.

Loud.

All hail the pow'r of Jesus' name, Let angels prostrate fall, Bring forth the royal diadem, And crown him Lord of all, Bring forth the royal di-a-dem, And crown him Lord of all.

CAROLINE. C. M.

Few are thy days and full of woe, O man of wo-man born, Thy doom is writ-ten, dust thou art, And dust thou shalt re - turn.

Hark! how th'a - dor - ing hosts a - bove With songs . . . sur - round the throne, With songs surround the throne. Ten thousand

thousand are their tongues, But all their hearts are one, Ten thousand thousand are their tongues, But all their hearts are one.

Ten thousand, &c.

Soft.

See Is-rael's gen - tle Shep - - herd stand, With all en - - gag - ing charms; Hark, how he

This system contains the first four staves of music. The top staff is a vocal line with a treble clef, key signature of two flats (B-flat, E-flat), and a 3/2 time signature. The second staff is a piano accompaniment line with a treble clef, same key signature and time signature. The third staff is a vocal line with a treble clef, same key signature and time signature. The fourth staff is a piano accompaniment line with a bass clef, same key signature and time signature. The lyrics are written below the third staff.

Loud.

calls the ten - - der lambs, And folds them in his arms, And folds them in his arms.

Org. Voice.

This system contains the next four staves of music. The top staff is a vocal line with a treble clef, key signature of two flats, and a 3/2 time signature. The second staff is a piano accompaniment line with a treble clef, same key signature and time signature. The third staff is a vocal line with a treble clef, same key signature and time signature. The fourth staff is a piano accompaniment line with a bass clef, same key signature and time signature. The lyrics are written below the third staff. The system concludes with the labels 'Org.' and 'Voice.' at the bottom.

When shall we join yon heav'nly band, In sweet se - ra - phic ^{tr} lays, When shall we reach their

This system contains the first four staves of the musical score. The first staff is a vocal line in treble clef with a common time signature. The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in treble clef, and the fourth staff is a piano accompaniment in bass clef. The lyrics are written below the staves, with a trill (tr) indicated above the word 'seraphic'.

hap - py land, To sing sweet songs, To sing sweet songs, To sing sweet songs of ^{tr} praise.

This system contains the next four staves of the musical score. The first staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in treble clef, and the fourth staff is a piano accompaniment in bass clef. The lyrics continue, with a trill (tr) indicated above the word 'praise'.

Musical score for the first system of the hymn "Bethlehem, L. M." The system consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are: "Praise ye the Lord, 'tis good to raise, Our hearts and voices in his praise, Our hearts and voices in his praise."

Praise ye the Lord, 'tis good to raise, Our hearts and voices in his praise, Our hearts and voices in his praise.

Musical score for the second system of the hymn "Bethlehem, L. M." The system consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are: "His na-ture and his works in - vite, His na-ture and his works in - vite, To make this du - ty our de - light."

His na-ture and his works in - vite, His na-ture and his works in - vite, To make this du - ty our de - light.

Oh hap - py is the man who hears, Instruction's warning voice; And who ce - les - tial wis - dom makes, His ear - ly, on - ly choice.

GRANBY. 7s.

Keep me, Saviour, near thy side, Let thy counsel be my guide; Nev - er let me from thee rove, Sweetly draw me—Sweetly draw me—Sweetly draw me by thy love.

WARWICK. C. M.

STANLEY.

57

2d Ending.

1. Lord, in the morning thou shalt hear, My voice as - cend-ing high; To thee I will di - rect my pray'r, To thee lift up mine eye.

3. Thou art a God, be - fore whose sight The wicked shall not stand; Sin - ners shall ne'er be thy de - light, Nor dwell at thy right hand.

4. But to thy house will I re - sort, To taste thy mer - cies there; I will fre - quent thine ho - ly court, And worship in thy fear.

MEAR. C. M.

Oh 'twas a joy-ful sound to hear Our tribes de - vout-ly say, 'Up, Is - rael, to the tem-ple haste, And keep your fes-tal day.

BUCKINGHAM. C. M.

Help, Lord! for men of vir-tue fail, Re - li-gion los - es ground, The sons of wick - ed - ness pre-vail, And treache-ries a-bound.

This musical score is for the hymn 'BUCKINGHAM. C. M.' It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The time signature is 3/2. The key signature has one sharp (F#). The lyrics are written below the vocal staves.

NORTHFIELD. C. M.

INGALLS.

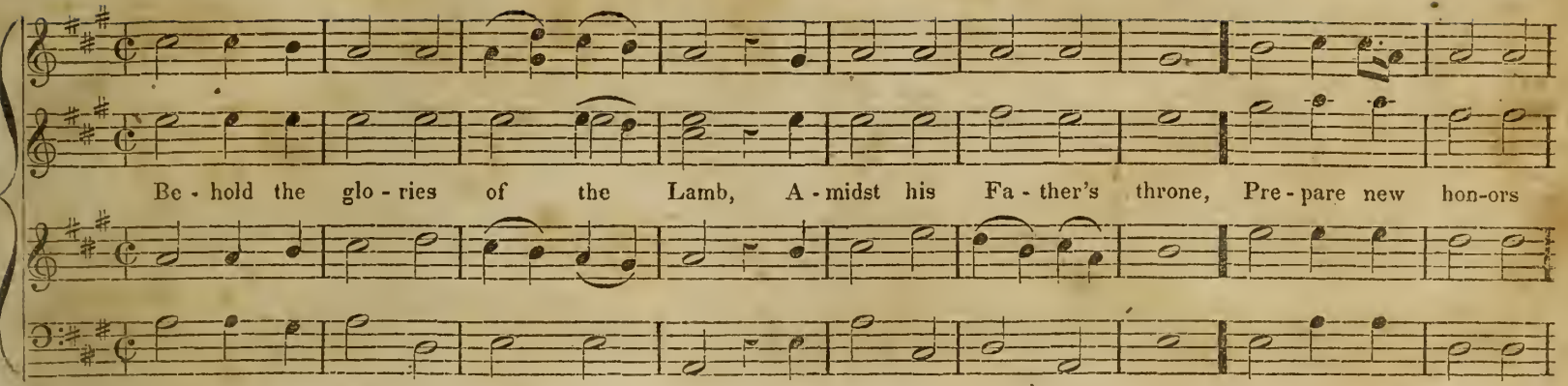
Fly swifter round the wheels of time, And bring the welcome day.

How long, dear Saviour, O how long, Shall this bright hour delay; Fly swifter round the wheels of time; And bring the welcome day.

Fly swifter, &c.

Fly swifter, &c. Fly, &c.

This musical score is for the hymn 'NORTHFIELD. C. M.' It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The time signature is 3/2. The key signature has one sharp (F#). The lyrics are written below the vocal staves. The score includes a repeat sign and a 'Fly, &c.' instruction at the end.



Be - hold the glo - ries of the Lamb, A - midst his Fa - ther's throne, Pre - pare new hon - ors

Trebles Soft.



for his name, And songs be - fore un - known, And songs be - fore un - known.

Long as I live I'll bless thy name, My King, my God of love, My work and joy shall be the same; . . . My

Pia.

This system contains the first four staves of music. The first two staves are for the right hand, and the last two are for the left hand. The music is in G major (one flat) and common time. The lyrics are written below the staves. The first staff has a fermata over the final note. The second staff has a fermata over the final note. The third staff has a fermata over the final note. The fourth staff has a fermata over the final note.

work and joy shall be the same, . . . My work and joy shall be the same, In the bright world a - bove.

For.

This system contains the last four staves of music. The first two staves are for the right hand, and the last two are for the left hand. The music is in G major (one flat) and common time. The lyrics are written below the staves. The first staff has a fermata over the final note. The second staff has a fermata over the final note. The third staff has a fermata over the final note. The fourth staff has a fermata over the final note.

Where saints im - mor - tal reign,
 There is a land of pure de - light, Where saints im - mor - tal reign,
 Where saints, &c. In - fi - nite day ex -

This musical system consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the staves, with some words appearing above the notes. The system ends with a double bar line.

And pleasures ban - ish pain.
 cludes the night, In - fi - nite day, &c. And pleas - - - ures ban - ish pain.

This musical system consists of four staves, continuing from the first system. It features the same instrumentation and key signature. The lyrics continue across the staves, with some words appearing above the notes. The system ends with a double bar line.

First system of a musical score in G major (one sharp) and common time. It consists of four staves: two for the vocal melody and two for the piano accompaniment. The vocal melody begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The lyrics are: "O hap - py they who know the Lord, With whom he deigns to dwell, With whom he deigns to dwell; He guides and". Dynamic markings include *p* (piano) and *f* (forte).

O hap - py they who know the Lord, With whom he deigns to dwell, With whom he deigns to dwell; He guides and

Second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The vocal melody has a half rest followed by a series of eighth and quarter notes. The piano accompaniment continues with the same eighth-note pattern. The lyrics are: "cheers them with his word, His arm supports them well, His arm, &c. His arm, &c.". Dynamic markings include *p* (piano).

cheers them with his word, His arm supports them well, His arm, &c. His arm, &c.

The hill of Zi-on yields, A thousand sa-cred sweets; Be-fore we reach the heavenly field, Or walk the gold-en streets.

Then let our songs a-bound. And eve-ry tear be dry, We're marching, &c.

Then let our songs a-bound, And eve-ry tear be dry: We're marching through Immanuel's ground, To fair-er worlds on high.

Then let our songs a-bound, And eve-ry tear be dry, We're marching, &c.

Come sound his praise abroad, And hymns of glo - ry sing; Ye heavenly hosts the song be - gin, To our ex-alt - ed King.

p *f* *p* *f* ! *Slow.*

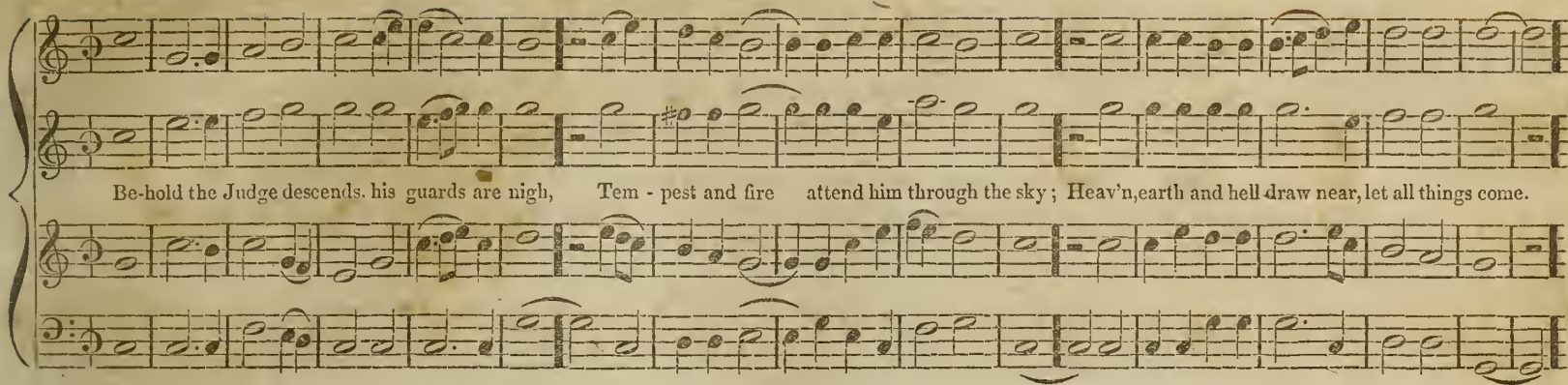
Praise ye his name, Hal-le-lu-jah, Praise ye his name, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - lu - jah, Praise ye his name.

f Hal-le-lu-jah, *f* Hal-le-lu-jah, &c.

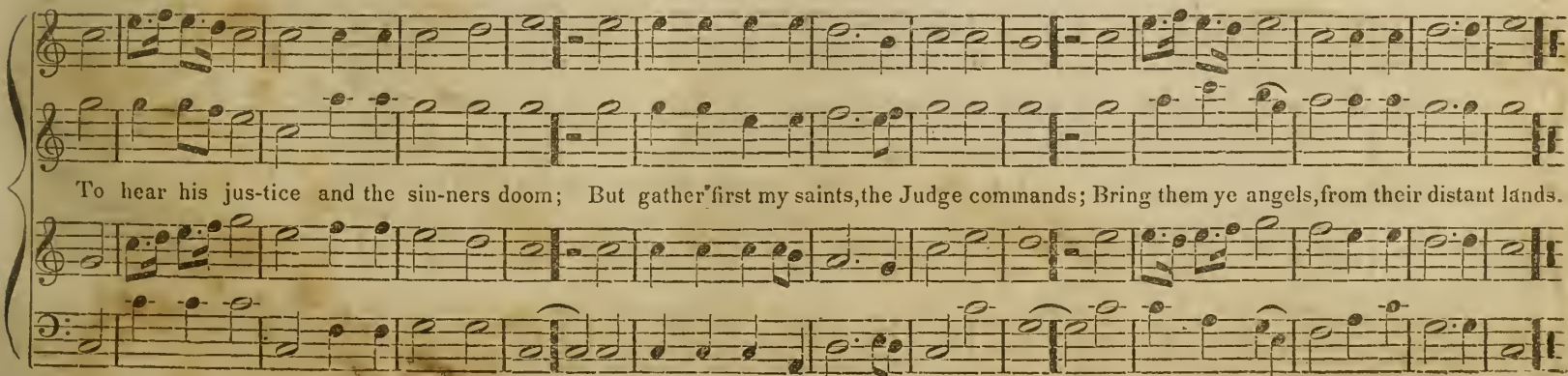
p *f* *p* *f* ! *Slow.*

Praise ye his name, Hal-le-lu-jah, Praise ye his name, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - lu - jah, Praise ye his name.

f Hal-le-lu-jah, *f* Hal-le-lu-jah, &c.



Be-hold the Judge descends. his guards are nigh, Tem - pest and fire attend him through the sky ; Heav'n, earth and hell draw near, let all things come.



To hear his jus-tice and the sin-ners doom ; But gather first my saints, the Judge commands ; Bring them ye angels, from their distant lands.

The Lord de-scended from a-bove, And bow'd the heav'ns most high, And un-der-neath his feet he

cast The dark-ness of the sky, On cher-ubs and on cher-u-bim Full roy-al-ly he rode, And

on the wings of migh-ty winds Come fly-ing all a - - broad, And on the wings of migh-ty winds come fly-ing all a - broad.

NEW LONDON. C. M.

All praise to thee in high-est strains, In highest worlds be paid; Thy glo-ry by our lips proclaim'd And by our lives dis-play'd.

Now shall my in-ward joys a - rise, And burst in - to a song; For love di-vine inspires my heart, And pleasures tune my tongue.

MARTYRDOM. C. M.

HARMONIZED BY R. A. SMITH.

Be mer-ci - ful to me O God, Thy mer-cy un-to me Do thou ex-tend, be-cause my soul Doth put her trust in thee.

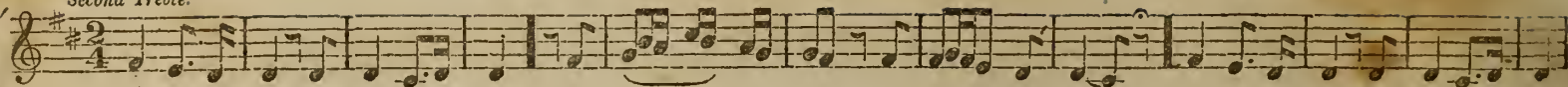
O that with yon - der sā - cred throng, We at his feet may fall,
We at his feet may fall,

This musical system consists of four staves. The first two staves are for the vocal parts, with lyrics 'O that with yon - der sā - cred throng, We at his feet may fall,'. The third staff continues the vocal melody with the lyrics 'We at his feet may fall,'. The fourth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

We'll join the ev - er - last - ing song, And crown him King of all.
We'll join the ev - er - last - ing song.

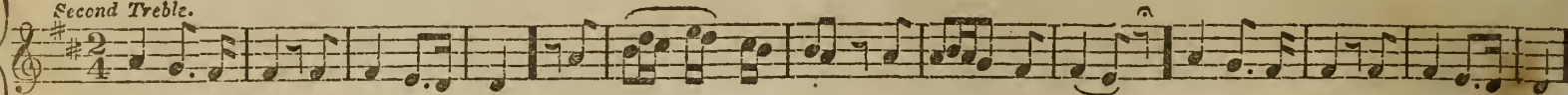
This musical system consists of four staves. The first two staves are for the vocal parts, with lyrics 'We'll join the ev - er - last - ing song, And crown him King of all.'. The third staff continues the vocal melody with the lyrics 'We'll join the ev - er - last - ing song.'. The fourth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). Dynamic markings include 'Forte.' above the first staff of the second system and 'Pia.' above the fourth staff of the second system. The word 'Trebles.' is also present above the third staff of the second system.

Second Treble.



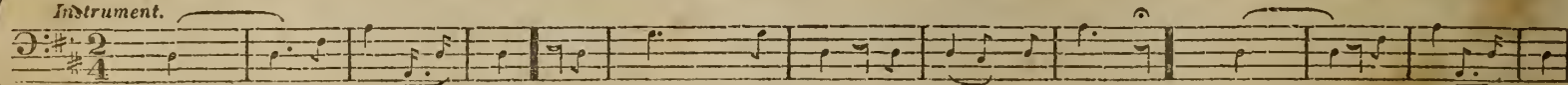
1. Peace, humbled soul, whose plaintive moan Hath taught these rocks the notes of wo; Cease thy complaint, suppress thy groan,

Second Treble.

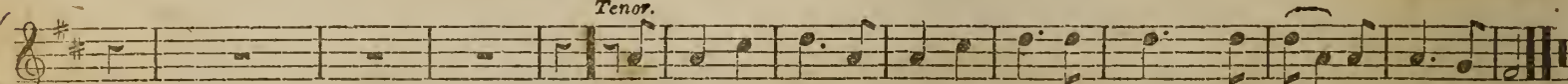


2. Come, freely come, by sin oppressed, Un - bur - then here thy weighty load, Here find thy refuge and thy rest,

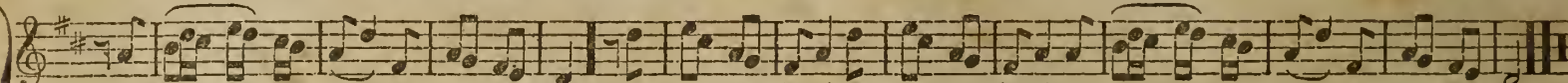
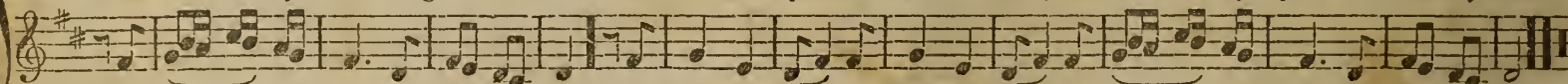
Instrument.



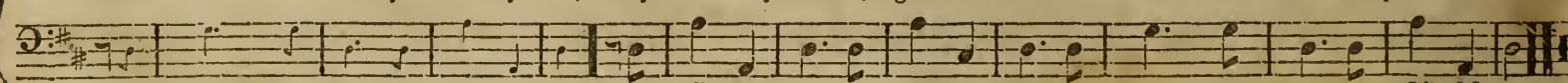
Tenor.



And let thy tears forget to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.



And trust the mercy of thy God; Thy God's thy Saviour, glorious word! For - ev - er love and praise the Lord.



I'll thee ex-tol, O thou my King, I'll bless thy name al - ways, Thee will I bless always, and will Thy name forever praise, Thy name for-ev - er praise.

This musical score is for a hymn in common time (C). It features a four-part setting with Soprano, Alto, Tenor, and Bass staves. The melody is characterized by a mix of eighth and sixteenth notes, with some measures containing rests. The lyrics are written below the staves, and the piece concludes with a double bar line.

BETHEL. C. M.

When we ap - pear in yon - der cloud, With all thy favored throng; Then we will sing more sweet, more loud, And thou shalt be our song.

This musical score is for a hymn in common time (C) with a key signature of one sharp (F#). It features a four-part setting with Soprano, Alto, Tenor, and Bass staves. The melody includes various note values, including eighth and sixteenth notes, and is marked with trills (tr) and accents (^). The lyrics are written below the staves, and the piece concludes with a double bar line.

First system of the hymn. It consists of four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Come, hap - py souls, ap - proach your King, With new me - lo - dious songs; Come ren - der". The piano part features a simple harmonic accompaniment with a steady bass line and a more active treble line.

Come, hap - py souls, ap - proach your King, With new me - lo - dious songs; Come ren - der

Second system of the hymn. It continues with four staves. The lyrics are: "to his gra - cious name. The trib - ute of your tongues." The piano part includes dynamic markings: *p* (piano) and *f* (forte). The system concludes with a double bar line. The vocal parts have a melodic line with some trills and grace notes.

to his gra - cious name. The trib - ute of your tongues.

First system of the musical score. It consists of four staves. The top two staves are for Treble and Bass clefs, and the bottom two are for Treble and Bass clefs. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "Come, Fa-ther, Son, and Ho - ly Ghost, one God in per-sons three, One God in per-sons thee, Bring back the". The word "Tensors." is written below the third staff.

Second system of the musical score. It consists of four staves. The top two staves are for Treble and Bass clefs, and the bottom two are for Treble and Bass clefs. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "heaven-ly bless - ings lost By all man-kind and me, By all mankind and me, By all mankind and me." The word "Trebles." is written below the third staff.

When shall we reach those heavenly realms, Where peace for - ev - er reigns, And learn of

This musical system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves. Trills (tr) are indicated above certain notes in the vocal parts.

Women. *Forte.*
 Their own . . . im - mor - tal strains.

yon ce - les - tial choir. *Pia.* Their own im - mor - tal strains.

This musical system continues the piece. It features a vocal entry for 'Women' marked 'Forte.' and a piano entry marked 'Pia.' (Piano). The lyrics are distributed across the vocal and piano staves. Trills (tr) are indicated above certain notes in the piano part.

1. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye:

My noonday walks he shall attend, And all my midnight hours defend.

2
When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales, and dewey meads
My weary, wandering steps he leads
Where peaceful rivers, soft and slow,
Amid the verdant landscape flow.

3
Though in the paths of death I tread,
With gloomy horrors overspread,
My steadfast heart shall fear no ill,
For thou, O Lord, art with me still:
Thy friendly rod shall give me aid,
And guide me through the dreadful shade

4
Though in a bare and rugged way,
Through devious lonely wilds I stray,
Thy presence shall my pains beguile:
The barren wilderness shall smile,
With sudden greens and herbage crowned
And streams shall murmur all around.

Church Psalmody, Ps. 73

In robes of judg-ment, lo! he comes, Shakes the wide earth and cleaves the tombs; Be - fore him

burns de - vour - ing fire, The mountains melt, the seas re - tire, The mountains melt, the seas re - tire.

Musical score for the first system of the hymn. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The time signature is 2/4. The key signature has one flat (B-flat). The lyrics are: "Blest be the dear u - nit - ing love, That will not let us part, Our bod - ies may far off re - move, Verse." The tempo marking "Moderato." is placed below the first vocal staff.

Blest be the dear u - nit - ing love, That will not let us part, Our bod - ies may far off re - move, Verse.

Moderato.

Musical score for the second system of the hymn. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The time signature is 2/4. The key signature has one flat (B-flat). The lyrics are: "We still are one in heart, We still are one in heart, Fare-well, dear friend, fare - well. Last verse, ad lib." The tempo marking "Last verse, ad lib." is placed below the first vocal staff.

We still are one in heart, We still are one in heart, Fare-well, dear friend, fare - well. Last verse, ad lib.

2d Treble.

On the fair heaven - ly hills, The saints are bless'd a - bove. Where joy like

Tenor.

morn - ing dew dis - tils, And all . . the air is love, And all . . the air is love.

Women Forte.

With saints above to join,

Oh for a thousand tongues to sing, The praise of love di - vine, In songs un-to my heavenly King, With saints above to join.

Pia.

PETERBOROUGH. C. M.

Let saints be - low in con-cert join, With those to glo - ry gone, For all the servants of our King, In heaven and earth are one.

1. Blest who with generous pi - ty glows, Who learns to feel another's woes; Bows to the poor man's wants his ear, And wipes the helpless orphan's tear :—

3 4 5 5 6 7 3 4 5 8 7 6 5 6 5 3 4 5 5 6 7 3 4 5 5 6 7 3 4 6 6 6 7

In every want—in every wo, Himself thy pi - ty, Lord, shall know.

6 5 6 7

1

Blest who with generous pity glows,
Who learns to feel another's woes,
Bows to the poor man's wants his ear,
And wipes the helpless orphan's tear :—
In every want—in every wo,
Himself thy pity, Lord, shall know.

2

Thy love his life shall guard—thy hand
Give to his lot the chosen land;
Nor leave him, in the dreadful day,
To unrelenting foes a prey.
In sickness thou shalt raise his head,
Len. And make with tenderest care his bed

1. Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid, Star of the east, the ho-

7 8 7 8 9 3 0 3 2 3 4 5 6 # 7 4 5 7

rizon a - doring, Guide where our infant Re - deemer is laid.

7 8 7 8 9 3 0 3 2 3 4 5 6 # 7 4 5 7

[B. A. C. — 31]

2
Cold on his cradle the dew-drops are shining,
Low lies his head with the beasts of the stall,
Angels adore him in slumber reclining,
Maker, and Monarch, and Saviour of all.

3
Say, shall we yield him, in costly devotion,
Odors of Edom, and offerings divine?
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, or gold from the mine?

4
Vainly we offer each ample oblation;
Vainly with gifts would his favors secure;
Richer by far is the heart's adoration;
Dearer to God are the prayers of the poor

Bishop Heber

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with a trill (tr) on the eighth note of the first measure. The second staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a bass line. The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with a trill (tr) on the eighth note of the first measure. The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a bass line. The lyrics are: "The sleep - ing saints with joy shall wake, And loud ho - san - - - nas raise, In".

The sleep - ing saints with joy shall wake, And loud ho - san - - - nas raise, In

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with a piano (p) dynamic marking and a "Women." instruction. The second staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a bass line. The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with a forte (f) dynamic marking. The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a bass line with a piano (p) dynamic marking. The lyrics are: "him who loved them they'll re - joice, And glorious make his praise, And glo - rious make his praise."

him who loved them they'll re - joice, And glorious make his praise, And glo - rious make his praise.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a 2/4 time signature. The second staff is a treble clef with a 2/4 time signature. The third staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The lyrics are: "O for a thou-sand tongues to sing, My dear Re - deem - er's praise, The glo - ries of my God and". Below the third staff, the words "Tenors." and "Pia." are written.

O for a thou-sand tongues to sing, My dear Re - deem - er's praise, The glo - ries of my God and

Tenors. Pia.

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a 2/4 time signature. The second staff is a treble clef with a 2/4 time signature. The third staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The lyrics are: "King, The tri - umphs of his grace. The glo - ries of my God and King, The triumphs of his grace." Below the third staff, the words "Trebles." and "For." are written.

King, The tri - umphs of his grace. The glo - ries of my God and King, The triumphs of his grace.

Trebles. For.

1. On the mountain's top ap-pear-ing, Lo! the sacred herald stands! } Mourning captive! God himself shall loose thy bands, Mourning captive! God himself shall loose thy bands.
Welcome news to Zi on bearing, Zi - on long in hostile lands; }

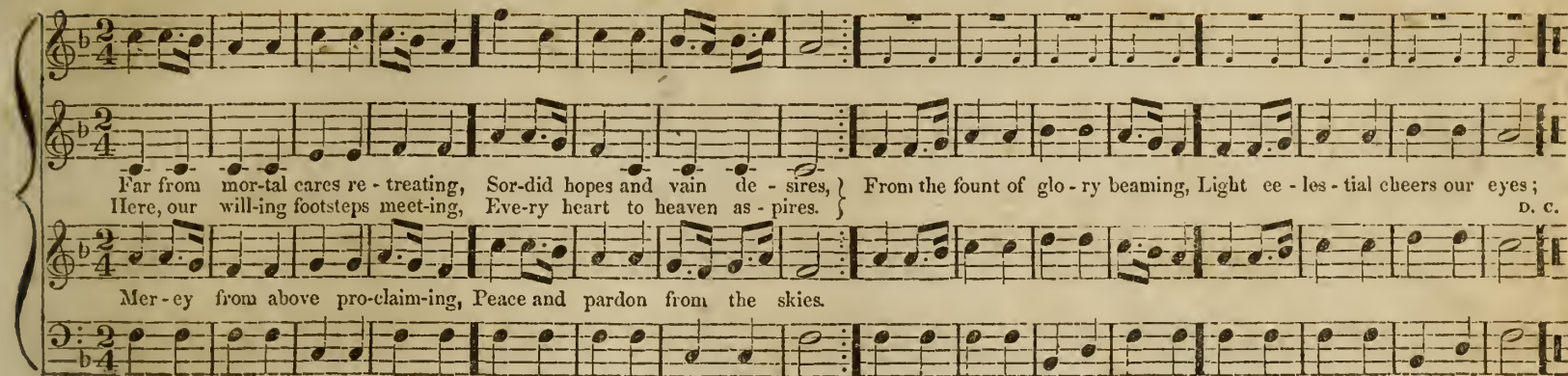
2. Lo! thy sun is risen in glo-ry! God him-self appears thy friend; } Great deliverance, Zion's King vouchsafes to send, Great de-liverance, Zi-on's King will surely send.
All thy foes shall flee be - fore thee, Here their boasted triumphs end: }

SEASONS. L. M.

SUBJECT FROM PLEYEL.

1. The flowery spring at God's command, Perfumes the air, and paints the land : The sum-mer rays with vig - or shine, To raise the corn and cheer the vine.

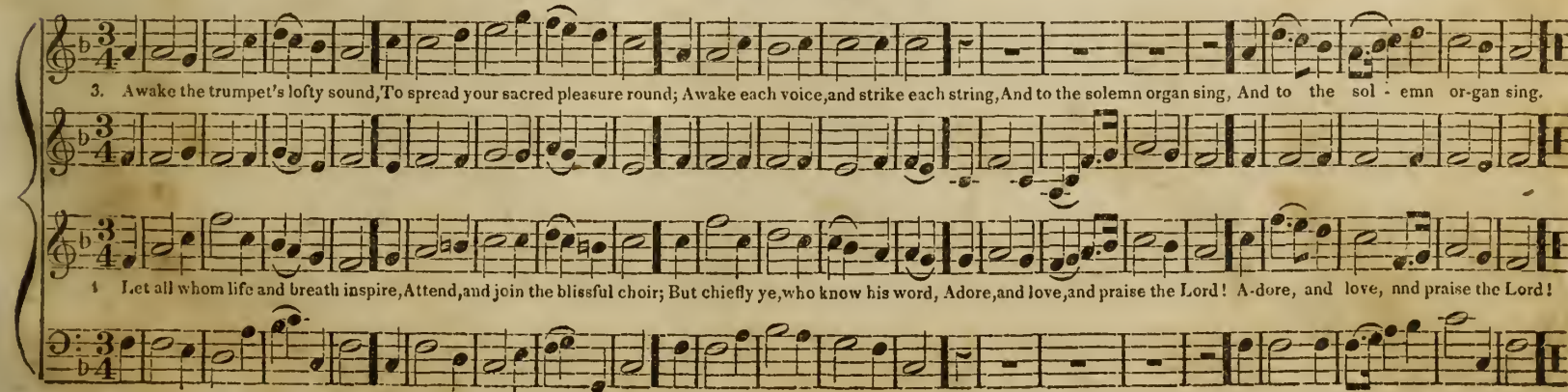
2. The changing seasons, months, and days Demand succes-sive songs of praise : And be the cheerful hom-age paid, With morning light and eve-ning shade.



Far from mor-tal cares re - treating, Sor-did hopes and vain de - sires, } From the fount of glo - ry beaming, Light ee - les - tial cheers our eyes;
Here, our will-ing footsteps meet-ing, Eve-ry heart to heaven as - pires. } D. C.

Mer-cy from above pro-claim-ing, Peace and pardon from the skies.

ROTHWELL. L. M.



3. Awake the trumpet's lofty sound, To spread your sacred pleasure round; Awake each voice, and strike each string, And to the solemn organ sing, And to the sol - emn or-gan sing.

Let all whom life and breath inspire, Attend, and join the blissful choir; But chiefly ye, who know his word, Adore, and love, and praise the Lord! A-dore, and love, and praise the Lord!

Stay, thou in - sult - ed spir - it, stay, Tho' I have done thee such de - spite, Nor cast the sin - ner

quite a - way, Nor take thine ev - - er - last - ing flight, Nor take thine ev - - - er - last - ing flight.

Could we but climb where Moses stood, And view the prospect o'er, Not Jordan's stream nor death's cold flood Should fright us from the

The first system of the musical score consists of four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

shore, Not Jordan's stream nor death's cold flood, Should fright us from the shore, Should fright, &c.

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are written below the vocal staves. The system ends with a double bar line and a repeat sign. Above the final measure of the vocal part, there are two numbers, 1 and 2, indicating different endings or variations.

SHREWSBURY. C. M.

First system of the musical score. It consists of four staves. The top staff is for a vocal part, likely a soprano, with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, including a trill (tr) and a dynamic marking of *p* (piano) for the 'WOMEN' part. The second staff is a piano accompaniment, also in treble clef with one flat, featuring chords and a trill. The third staff is a vocal part, likely an alto or tenor, with a treble clef and one flat, containing lyrics and a trill. The fourth staff is a piano accompaniment in bass clef with one flat, featuring chords and a dynamic marking of *p*.

Hark! how the saints in lof-ty strains, With songs the throne surround, With songs the throne surround; Hark! how they

Second system of the musical score. It consists of four staves. The top staff continues the vocal part from the first system, ending with a double bar line. The second staff is a piano accompaniment in treble clef with one flat, featuring a dynamic marking of *mf* (mezzo-forte) and a crescendo to *f* (forte). The third staff continues the vocal part with lyrics and a trill. The fourth staff is a piano accompaniment in bass clef with one flat, featuring a dynamic marking of *mf* and a crescendo to *f*.

charm the star-ry plains, Hark! how they charm the star-ry plains, With an im-mor-tal sound.

The Lord has blest my go-ing out, O bless my com-ing in; Com-pass my weakness round about, And keep me safe from sin.

SARAH. S. M. (Hy. 41 Wesley.)

W. ARNOLD.

And am I born to die, To lay this bo-dy down, And must my trembling spirit fly, In-to a world un-known?

1. Begin, my soul, th'exalt-ed lay, Let each enraptured thought obey, And praise th' Almighty's name; Lo! heaven and earth, and seas and skies,

2. Thou heaven of heavens his vast abode, Ye clouds, proclaim your Maker God; P! Ye thunders, speak his power:—Lo! on the lightning's fiery wing.

6 3 3 6 6 4 5 #6 3 5 6 6 7 # Unison. 7 3

In one melodious concert rise, To swell th'inspir-ing theme.

In triumph walks th' eternal king:—Th' as-tonished worlds adore.

6 #6 3 7 6 6 7

- 3
— Ye deeps, with roaring billows rise,
To join the thunders of the skies,
P Praise him, who bids you roll;—
P His praise in softer notes declare,
PP Each whispering breeze of yielding air,
And breathe it to the soul.
- 4
— Wake, all ye soaring throng, and sing;
Ye feathered warblers of the spring,
PP Harmonious anthems raise
To him who shaped your finer mould,
Who tipped your glittering wings with gold,
And tuned your voice to praise.
- 5
Let man, by nobler passions swayed,
Let man, in God's own image made,
His breath in praise employ;
Spread wide his Maker's name around,
Till heaven shall echo back the sound,
In songs of holy joy.

Church Psalmody, Ps. 48. 3d Pt.

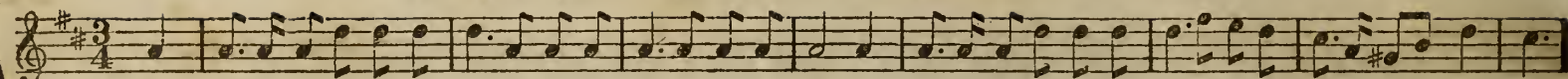
Now may we say—Our God, thy power Shall be our for-tress, and our tower! We, that are formed of feeble dust, Make thy al-migh-ty arm our trust.

The musical score for 'REDDINGTON. L. M. [CHANT.]' consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The melody is written on the first staff, with the lyrics 'Now may we say—Our God, thy power Shall be our for-tress, and our tower! We, that are formed of feeble dust, Make thy al-migh-ty arm our trust.' written below the second staff. The accompaniment is written on the third and fourth staves.

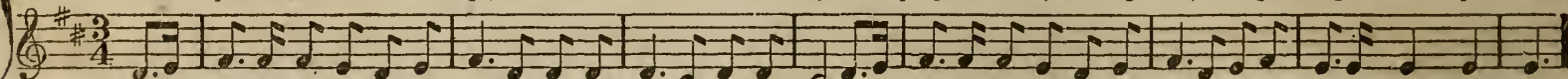
SMYRNA. C. M.

O for a heart to praise my King, My voice I will em-ploy; A heart to love thy sa-cred name My ev-er-last-ing joy.

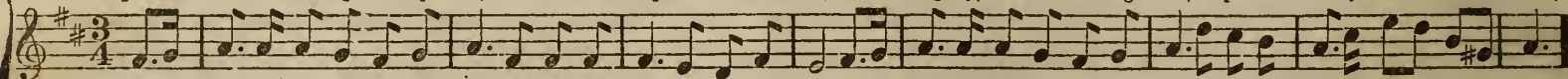
The musical score for 'SMYRNA. C. M.' consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one flat (Bb) and the time signature is C (common time). The melody is written on the first staff, with the lyrics 'O for a heart to praise my King, My voice I will em-ploy; A heart to love thy sa-cred name My ev-er-last-ing joy.' written below the second staff. The accompaniment is written on the third and fourth staves.



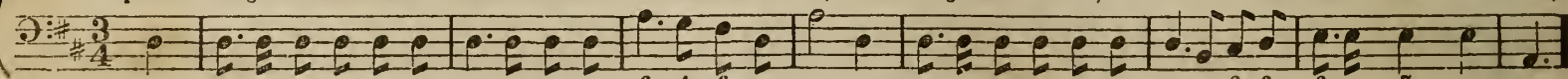
1. The spacious firmament on high, With all the blue ethereal sky, And spangled heavens, a shining frame, Their great Ori - nal proclaim.



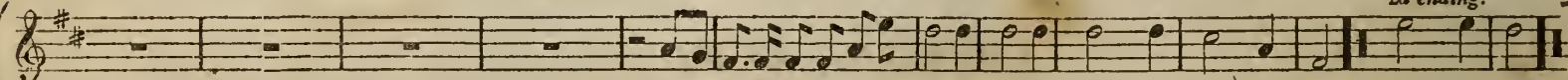
2. *p*Soon as the evening shades prevail, The moon takes up the wondrous tale, And nightly, to the listening earth, Repeats the story of her birth;



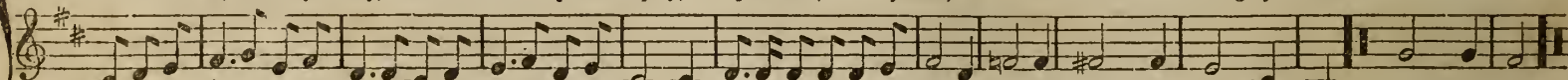
5. *p*What! though in solemn silence all Move round this dark terrestrial ball, What! though no real voice, or sound Amid their radiant orbs be found,



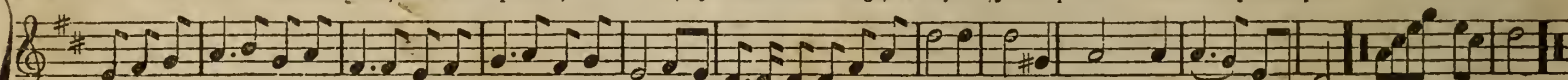
2d ending.



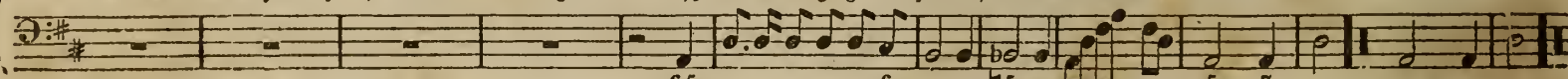
2. Th'unwearied sun, from day to day, Does his Creator's power display, And publishes, to every land, The work of an al - mighty hand.



4. — While all the stars that round her burn, And all the planets, in their turn, *mf* Confirm the tidings, as they roll, *f* And spread the truth from pole to pole.



6. — In reason's ear they all rejoice, And utter forth a glorious voice; *f* For ever singing as they shine, "The hand that made us is Divine."



With glo - rious clouds en - com - passed round, Whom an - gels dim - ly see, Will the un-

The first system of the musical score for 'Elizabeth, C. M.' is written for four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'With glo - rious clouds en - com - passed round, Whom an - gels dim - ly see, Will the un-'. The music features a variety of note values, including eighth and sixteenth notes, and rests. The piano part includes some triplet figures.

search - a - ble be found, Or God ap - pear to me, Or God ap - pear to me.

Forte.

Pia.

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are: 'search - a - ble be found, Or God ap - pear to me, Or God ap - pear to me.' The tempo or dynamics change at the beginning of this system, marked with 'Forte.' and at the end with 'Pia.' (Piano). The piano part features more complex triplet and sixteenth-note passages. The system concludes with a double bar line.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The bottom two staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both sharing the same key signature and time signature. The lyrics are written below the vocal staves. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A dynamic marking of *p* (piano) is present in the second vocal staff.

Hap - py man whom God doth aid, God our souls and bo - dies made. God on us in

The second system of the musical score continues the composition with four staves. The vocal parts (top two staves) and piano accompaniment (bottom two staves) maintain the same key signature and time signature. The lyrics continue below the vocal staves. The music includes various note values and rests. A dynamic marking of *f* (forte) is present in the third vocal staff. The system concludes with repeat signs and final notes on all staves.

gra - cious show'rs, Bless - ings ev' - ry mo - ment pours, Bless - ings ev' - ry mo - ment pours.

Come, sin - ners, to the gos - - pel feast, Let ev' - ry soul be Je - sus' guest. You

need not one be left be - hind, For God hath bid - den all man-kind, For God hath bid - den all man-kind.

Inst. Voice.

Ye hap - py sin - ners hear The pris'ners of the Lord, And wait till Christ ap - pear, Ac - cord - ing

to his word, Re - joice in hope, re - joice with me, We shall from all our sins be free, We shall from all our sins be free.

Full & Bold.

The glo - rious ar - mies of the sky, To Thee, O migh - ty King,

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the bottom staff. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and trills (tr).

Tri - umph - ant an - thems con - - se - - crate, And hal - le - lu - jahs sing.

This system contains the next two staves of music, continuing from the first system. It maintains the same musical notation and key signature. The lyrics continue below the bottom staff. The system concludes with a double bar line.

When shall we leave these dreary plains, And all our sorrows cease; And all our sorrows cease.

Then shall we

Detailed description: This is the first system of a musical score. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in common time (C). The first staff has a trill (tr) over the final note. The lyrics are written below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the last two staves.

Then shall we sing, &c.

Then shall we sing in joyful strains, In your sweet realms of praise.

Then shall we sing, &c.

Repeat F.

Repeat F.

sing in joyful strains, Then shall we sing, &c.

Detailed description: This is the second system of the musical score. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in common time (C). The first staff has a trill (tr) over the final note. The lyrics are written below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the last two staves. The system ends with a repeat sign (F.).

Thy words the ra - ging winds con - trol And rule the bois - trous deep; Thou

This system contains the first four staves of the musical score. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The lyrics are written below the second staff.

mak'st the sleep - ing bil - lows roll, The roll - - - ing bil - lows sleep, The roll - - ing, &c.

This system contains the next four staves of the musical score. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The lyrics are written below the second staff.

Wear-y souls that wan-der wide, From the cen-tre point of bliss, Turn to Je-sus cru-ci-fied;

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are written below the vocal staves. The music features a mix of eighth and sixteenth notes, with some rests. A flat symbol (b) is visible above the second vocal staff.

Flee to those dear wounds of his, Sink in-to the pur-ple flood, Rise in-to the life of God.

The second system of the musical score also consists of four staves, following the same layout as the first. The lyrics are written below the vocal staves. The music continues with similar notation, including eighth and sixteenth notes, and ends with a double bar line. The piano accompaniment provides a steady harmonic support.

O, let me join yon hap - py throng, Who praise their glo - rious King, Who praise their glo - rious King.

This system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

Which they so sweetly sing, Which, &c.

O, let me mount and swell the song

Trebles.

Which they so sweetly sing, &c.

Which they so sweetly sing.

Which they, &c.

This system continues the musical score with four staves. It includes dynamic markings: *Pia.* (Piano), *p* (piano), *mf* (mezzo-forte), and *tr* (trill). The lyrics are written below the vocal staves.

My soul re - peat his praise, Whose mer - cies are so great, Whose an - ger is so
Whose anger, &c.
Whose an - ger, &c.

slow to rise, Whose an - ger is so slow to rise, So rea - dy to a - bate.
Whose an - ger, &c.

How pleas - ant is the heav - en - ly sound, In a be - liev - er's ear, It soothes his sor - rows,

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

And drives a - way his fear, And drives a - way his fear, And drives a - way his fear.

heals his wounds, And drives a - way his fear.

And drives a - way his fear, And drives a - way his fear, And drives a - way his fear.

The second system of the musical score continues the composition. It also consists of four staves with the same key and time signatures. The lyrics are distributed across the vocal staves, with some lines appearing on the piano staves as well. The system concludes with a double bar line.

Oh Je - sus, let me bless thy name, All sin a - las! thou know'st I am, But thou all pi - ty art.

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, with a treble clef and a key signature of one flat (B-flat). The bottom two staves are for the piano accompaniment, with a bass clef and a key signature of one flat. The time signature is 3/4. The lyrics are written below the vocal staves.

Turn in - to flesh my heart of stone, Such power be - longs to thee a - lone, Turn in - to flesh my heart.

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

First system of a musical score in 2/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "O thou who art my heavenly King, Thee will I mag - ni - fy and praise,". The piano accompaniment consists of a right hand with a melody and a left hand with a bass line. The system ends with a repeat sign.

O thou who art my heavenly King, Thee will I mag - ni - fy and praise,

Second system of the musical score, continuing the vocal and piano parts. The vocal line has lyrics: "I will thee bless and glad - ly sing, Un - to thy ho - ly name al - ways." The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The system ends with a repeat sign.

I will thee bless and glad - ly sing, Un - to thy ho - ly name al - ways.

He moves in a mys - te - rious way, His won - ders to per - form,

He plants his

Detailed description: This is the first system of a musical score. It consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody is primarily in the treble staves, with the bass staff providing a harmonic accompaniment. The lyrics are written below the staves, with some words like 'mys' and 'tr' appearing above the notes.

He plants his footsteps in the sea, And rides up - on the storm, And rides, &c.

And rides up - on the storm, And rides, &c. And rides, &c.

foot - steps in the sea,

He plants his foot - steps in the sea, And rides up - on the storm, And rides, &c. And rides, &c.

Detailed description: This is the second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are repeated and expanded, including 'And rides, &c.' which appears multiple times. The musical notation includes various note values and rests, with some words like 'tr' appearing above the notes.

Depth of mer - cy, can there be, Mer - cy still re - served for me; Can my God his

Plaintive. *Pia.*

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the piano staff. The first staff has a 'Plaintive.' marking under the first measure, and the second staff has a 'Pia.' marking under the first measure.

wrath for - bear, Me the chief of, Me the chief of, Me the chief of sin - ners spare.

This system contains the next two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the piano staff. The first staff has a 'Plaintive.' marking under the first measure, and the second staff has a 'Pia.' marking under the first measure.

Ye vir-gin souls a-rise, With all the dead a-wake, Un - to sal - va-tion wise, Oil in your vessels take, Up, starting at the

Moderato.

mid-night cry, Be-hold the heavenly bridegroom nigh, Behold the heavenly bridegroom nigh, Be-hold the heaven-ly bridegroom nigh.

First system of a musical score for 'PORTUGAL. L. M.'. It consists of four staves: a vocal line and three piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line has lyrics: 'O thou in whom the gen- tiles trust, Thou on - ly ho - ly, on - ly just;'. There are trills (tr) above the notes for 'gen- tiles' and 'just;'. The piano accompaniment includes a triplet of eighth notes in the third staff.

O thou in whom the gen- tiles trust, Thou on - ly ho - ly, on - ly just;

Second system of the musical score. It continues with the same four staves. The vocal line has lyrics: 'O turn our souls to praise thy name, Thou who art ev - er - more the same.'. There is a trill (tr) above the note for 'same.'. The piano accompaniment concludes with a final chord on all staves.

O turn our souls to praise thy name, Thou who art ev - er - more the same.

O dis - close thy love - ly face, Quick en all my droop ing pow ers, Gasps my faint - ing soul for grace,

As a thirs - ty land for show ers, Haste, my Lord, no more de - lay, Come, my Sa - viour, come a - way.

His ho-a-ry frost, his fleecy snow, Descend and clothe the ground; The liquid streams forbear to flow, In i-cy fet-ters bound.

The musical score for 'WINTER. C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in a soprano and alto register, while the accompaniment is in a bass and tenor register. The lyrics are written below the vocal staves.

MARTYRS. C. M.

When shall I ba-te my wea-ry soul, In seas of heavenly rest, And not a wave of trouble roll A-cross my peace-ful breast.

The musical score for 'MARTYRS. C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F-sharp), and the time signature is common time (C). The melody is written in a soprano and alto register, while the accompaniment is in a bass and tenor register. The lyrics are written below the vocal staves.

Love di-vine, all loves ex-cell - ing, Joy of heaven to earth come down, Fix with us thy

This system contains the first four measures of the hymn. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are written below the vocal staff.

hum - ble dwelling, All thy faithful mercies crown, Je-sus, thou art all com-passion, Pure, unbounded love di - vine.

This system contains the next four measures of the hymn. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

Vis - it us with thy sal - va - tion, Vis - it us, &c. En - ter eve - - ry trembling heart.

Tenor. Treble Pla. For.

ST. MARTIN'S. C. M.

O thou to whom all crea - tures bow, With - in this earthly frame, Thro' all the world how great art thou, How glo - rious is thy name.

My soul thy great Cre - a - tor praise, When clothed in his co - les - tial rays,

He in full ma -

This musical system consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is in 3/4 time and features a key signature of one flat (B-flat). The lyrics are written below the vocal staves.

He in, &c.

He in full ma - jes - ty ap - pears, He in full ma - jes - ty appears, And like a robe his glo - ry wears.

jes - ty appears, Ho in, &c. And like, &c.

This musical system continues the piece with four staves. It includes a repeat sign at the end of the first vocal staff. The lyrics are written below the vocal staves.

A - rise, my soul, a - rise, Shake off thy guil - ty fears, The bleed - ing sac - ri - fice In my be - half

ap - pears, Before the throne my surety stands, My name is written on his hands, My name is writ - ten on his hands

Deep as the sea his

His truth transcends the sky, In heav'n his mercies dwell; Deep

Deep as the sea his judgments lie,

Deep as the sea his judgments lie, His an-ger burns to

Deep as, &c.

Deep as, &c.

bell, Deep, &c.

Our life is ev - er on the wing, And death is ev - er nigh.

The moment, &c.

The mo-ment, &c.

This musical system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The time signature is common time (C). The melody is written in the first staff, with lyrics underneath. The second staff provides a harmonic accompaniment. The third and fourth staves continue the accompaniment, with the third staff featuring a key signature change to two sharps (F# and C#) in the final measure.

The mo-ment, &c.

The mo-ment that our lives be - gin, . . . We all . . . be - gin to die.

We all, &c.

This musical system also consists of four staves. The first two staves are treble clef, and the last two are bass clef. The time signature is common time (C). The melody is written in the first staff, with lyrics underneath. The second staff provides a harmonic accompaniment. The third and fourth staves continue the accompaniment, with the third staff featuring a key signature change to two sharps (F# and C#) in the final measure. The system concludes with a double bar line and a repeat sign.

For - ev - er here my rest shall be, Close to thy bleeding side, Close to, &c. This all my

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in 3/4 time. The lyrics are written below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the last two staves. The lyrics are: "For - ev - er here my rest shall be, Close to thy bleeding side, Close to, &c. This all my".

hope and all my plea, For me the Saviour died, For me, &c. For me, &c.

The second system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in 3/4 time. The lyrics are written below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the last two staves. The lyrics are: "hope and all my plea, For me the Saviour died, For me, &c. For me, &c.". The first staff of this system has a long rest for several measures.

None is like Je-hu-ron's God, So great, so strong, so high, Lo, he spreads his wings a-broad, He rides up-on the sky. Is-ra-el

is his first-born son, God, th'al-mighty God is thine, See him to thy help come down, The ex-cel-lence di-vine, The ex-cel-lence di-vine.

How sweet to hear the heaven - ly sound, 'Tis mu - sic in our ears;

The first system of the musical score is for the song 'PICKERING. C. M.'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'How sweet to hear the heaven - ly sound, 'Tis mu - sic in our ears;'. The melody features a trill on the word 'heaven'.

p It soothes our sor - rows, heals our wounds, And drives a - way our fears, And drives a - way our fears. *tr*

The second system of the musical score continues the song. It also consists of four staves. The key signature and time signature remain the same. The lyrics are: 'It soothes our sor - rows, heals our wounds, And drives a - way our fears, And drives a - way our fears.'. The piano part includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The vocal melody includes a trill on the word 'fears'.

Lo, he comes, with clouds de - scend-ing, Once for fa - vored sin - ners slain; Thousand, thou - sand saints at-
Pia.

tend-ing, Swell the tri-umph of his train, Hal-le - lu - jah, Hal - le - lu-jah, Hal-le - lu - jah, God appears on earth to reign.
For. Pin. For.

And words of peace reveal,
Who bring sal - va - tion on their tongues, Who bring sal -
Who stand on Zi-on's hill,
How beauteous are their feet, Who bring sal - va - tion on their tongues, And words of peace reveal,

This musical system consists of four staves. The first staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a half note G4. The second staff is a piano accompaniment line with a treble clef and a key signature of one flat. It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a half note G4. The third staff is a vocal line with a treble clef and a key signature of one flat. It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a half note G4. The fourth staff is a piano accompaniment line with a bass clef and a key signature of one flat. It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a half note G4.

va - tion on their tongues, And words of peace re - veal, How charming, charming is their voice, How sweet

This musical system consists of four staves. The first staff is a vocal line with a treble clef and a key signature of one flat. It begins with a half note G4, a quarter note A4, and a half note G4. The second staff is a piano accompaniment line with a treble clef and a key signature of one flat. It begins with a half note G4, a quarter note A4, and a half note G4. The third staff is a vocal line with a treble clef and a key signature of one flat. It begins with a half note G4, a quarter note A4, and a half note G4. The fourth staff is a piano accompaniment line with a bass clef and a key signature of one flat. It begins with a half note G4, a quarter note A4, and a half note G4.

Musical score for the first system, featuring four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, hymn-like style. The lyrics are distributed across the staves as follows:

their ti - dings are. Zi-on, &c. He reigns, &c.

Zi-on, &c. He reigns and tri - umphs here. Zi-on, &c.

Zi-on, &c. He reigns, &c. Zi-on, &c.

Musical score for the second system, featuring four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody continues from the first system. The lyrics are distributed across the staves as follows:

King, He reigns and triumphs here; Zi-on, &c. He reigns, &c.

He reigns, &c. Zi-on, behold, &c. He reigns, &c.

Zi-on, &c. He reigns, &c.

He reigns, &c.

Now on thee our souls de - pend, In com - pass - ion now de - scend; Fill our

This musical system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

Pin. Forte.
hearts with thy rich grace, Tune our lips, Tune our lips To sing thy praise.

This musical system continues the piece. It features four staves. The vocal melody is on the top staff, and the piano accompaniment is on the bottom two staves. The lyrics are written below the vocal staff. The system includes dynamic markings: 'Pin.' (Piano) and 'Forte.' (Fortissimo). The piece concludes with a double bar line.

A-rise, my soul a - rise. Thy Saviour's sa - cri - fice. All the names that love could find, All the forms that

love can take, Je - sus in him-self hath join'd, Thee my soul his own to make, Thee, &c.

First system of musical notation for 'Derby, L. M.'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'Come sing the won - ders of that love, Which an - gels play on ev' - ry chord, Let all be -'.

Come sing the won - ders of that love, Which an - gels play on ev' - ry chord, Let all be -

Second system of musical notation for 'Derby, L. M.'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'low, and all a - bove, With hal - le - lujahs praise their King, With hal - le - lu - jahs praise their King. With hal - le - lu - jahs, &c.'

low, and all a - bove, With hal - le - lujahs praise their King, With hal - le - lu - jahs praise their King.
With hal - le - lu - jahs, &c.

Sing praises to our King, Sing of his mighty pow'r; Sing how he pleads a - bove For those whose sins he bore, Let all to

Let all to him their voi - ces raise, their voices raise,
 him their voi-ces raise, Let all to him their voic-es raise; And sing, And sing a - loud his glo-rious praise.
 Let all, &c. their, &c.

Moderate.

How still and peace-ful is the grace, Where life's vain tumults past, Th'ap-point-ed house by heaven's de-cree Re-ceives us

The first system of the musical score is for the first line of the hymn. It consists of four staves: two for the vocal melody (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Moderate.' The lyrics are written below the vocal staves.

all at last, The wick-ed there from troubling cease, Their pas-sions rage no more, And there the wea-ry

The second system of the musical score continues the hymn. It also consists of four staves. The key signature and time signature remain the same. Dynamics are indicated: 'p' (piano) above the first vocal staff and below the first piano staff, and 'f' (forte) above the second vocal staff and below the second piano staff. The lyrics are written below the vocal staves.

pil-grim rests, From all the toils he bore, And there the wea - ry pil-grim rests From all the toils he bore.

pp *tr* *Lond.* *tr*

SHIELDS. C. M.

And let this feeble bo - dy fail, And let it faint or die, My soul shall quit this mournful vale, And soar to worlds on high.

tr

Je - sus let thy pitying eye, Call back a wand'ring sheep, False to thee, like Pe-ter, I would fain like Pe-ter weep,

Let me by thy grace re - stored, On me be all long suff-ring shown, Turn and look up - on me

Lord, And break my heart of stone. Turn and look up - on me Lord, And break my heart of stone.

ORLAND. L. M.

E - ternal are thy mercies, Lord, E-ternal truth attends thy word, Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

Adagio.

Softly the shade of evening falls Sprinkling the earth with dew-y tears; While nature's voice to slumber calls, And silence reigns a-mid the spheres.

HEBRON. L. M.

L. MASON.

Thus far the Lord hath led me on, Thus far his power prolongs my days; And eve-ry evening shall make known, Some fresh memorial of his grace.

The New Je - ru - sa - lem comes down A -

From the third heav'n where God re - sides, That ho - ly, hap - py place, The

The new, &c. Adorned, &c.

This system contains the first four staves of the musical score. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is in bass clef. The lyrics are placed below the staves, with some words spanning across multiple staves.

New Je - ru - sa - lem comes down A - - dorn'd with shin - ing grace, A - dorn'd with shin - ing grace, A - dorn'd with shin - ing grace.

This system contains the next four staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are placed below the staves, with some words spanning across multiple staves. The system ends with a double bar line and repeat signs.

How did my heart re-joice to hear my friends de-vout-ly say, In Zi-on, &c. And, &c.

In Zi-on let us

In Zi-on, &c. And, &c.

This system contains the first four staves of the musical score. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a bass line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'How did my heart re-joice to hear my friends de-vout-ly say, In Zi-on, &c. And, &c. In Zi-on let us In Zi-on, &c. And, &c.'

all ap-pear, And keep the fes-tal day, In Zi-on, &c. And, &c.

This system contains the next four staves of the musical score. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a bass line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'all ap-pear, And keep the fes-tal day, In Zi-on, &c. And, &c.'

*Con Spirito.**Pia.*

While Thee I seek, pro-tect-ing Pow'r, Be my vain wish-es stilled; And may this con-se-cra-ted

*For.**tr*

hour, With bet-ter hopes be fill'd, And may this con-se-cra-ted hour, With bet-ter hopes be fill'd.

For.

1. *f* To our al - migh - ty Ma - ker, God, New hon - ors be addressed; His great sal - va - tion shines a - broad, And makes the na - tions blest.

2. *f* Let all the earth his love pro - claim, With all her different tongues, And spread the hon - or of his name, In mel - o - dy and songs.

DUNBAR. S. M.

Grave.

When overwhelm'd with grief, My heart with - in me dies, Helpless and far from all re - lief, To heav'n I lift my eyes.

That time when I shall en - ter Up-on a world unknown, My helpless soul I'll venture Upon his name alone, Then with the saints in glory, The

This musical system consists of four staves. The top staff is a single melodic line with trills (tr) marked above several notes. The second and fourth staves are piano accompaniment. The third staff contains the vocal melody with the lyrics written below it. The key signature is one sharp (F#) and the time signature is common time (C).

grateful song I'll raise, And chant my blissful sto-ry, And chant my blissful story, And chant my blissful sto-ry, In high se-raph-ic lays.

This musical system continues the piece with four staves. It includes dynamic markings: *p* (piano) and *f* (forte). It also features trills (tr) and fermatas (^) over some notes. The lyrics are written below the third staff. The key signature remains one sharp (F#) and the time signature is common time (C).

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: "E - ter - nal source of eve - ry joy, Well may thy praise our lips em - ploy,"

Second system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: "While in thy tem - ple we ap - pear, Thy good - ness crowns, Thy good - ness crowns the circ - ling year."

Heav'nly Father, we would praise thee Like the glorious hosts above, Songs of triumph we would raise thee, Till we meet in perfect love.

Till we join with saints before thee, Till with them we take our place, Till like them, Till like them, Till like them we can adore thee, We will sing thy glorious praise.

1. Awake, our souls—away, our fears, Let every trembling thought begone : Awake, and run the heavenly race, And put a cheerful courage on—

2. True, 'tis a straight and thorny road, And mortal spirits tire and faint ; But they forget the mighty God, Who feeds the strength of every saint,

Sing the small notes to the 2d stanza.

Awake, and run the heavenly race, And put a cheerful courage on.

But they forget the mighty God, Who feeds the strength of every saint.

3
The mighty God, whose matchless power
Is ever new, and ever young ;
And firm endures, while endless years
Their everlasting circles run.

4
From thee, the overflowing spring,
Our souls shall drink a full supply ;
While those who trust their native strength
Shall melt away—and droop—and die.

5
Sing the small notes to the 5th stanza.
Swift as an eagle cuts the air,
We'll mount aloft to thine abode,
On wings of love our souls shall fly,
Nor tire amid the heavenly road.

Church Psalmody, Hy. 878.

Sing the small notes at the beginning of the tune to the 2d and 5th stanzas

And grateful tribute bring, Let an-gels hear the notes ye

Come let us all u - nite to praise, And grateful trib-ute bring, Let, &c.

And grate - ful, &c. And grateful, &c. Let an-gels, &c.

Let, &c.

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half rest, followed by a series of eighth and sixteenth notes. The second staff is a piano accompaniment in treble clef, also with a key signature of one sharp and common time. It features a melody of eighth and sixteenth notes. The third staff is another piano accompaniment in treble clef, with a similar melodic line. The bottom staff is a piano accompaniment in bass clef, with a melodic line of eighth and sixteenth notes. Dynamics include a piano (*p*) marking on the top staff. The system concludes with a double bar line and repeat signs.

raise, Let angels, &c. And strike their harps and sing, Let sing.

raise, . . . And strike, &c. Let an - gels, &c. And strike, &c. Let sing.

Detailed description: This is the second system of the musical score. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp and common time. It begins with a half rest, followed by a series of eighth and sixteenth notes. The second staff is a piano accompaniment in treble clef, also with a key signature of one sharp and common time. It features a melody of eighth and sixteenth notes. The third staff is another piano accompaniment in treble clef, with a similar melodic line. The bottom staff is a piano accompaniment in bass clef, with a melodic line of eighth and sixteenth notes. Dynamics include a mezzo-piano (*mp*) marking on the third staff and a forte (*f*) marking on the fourth staff. The system concludes with a double bar line and repeat signs.

Ye tribes of A-dam join, With heav'n and earth and seas, And of-fer notes di-vine, To your Cre-a-tor's praise.

Yes, &c.

Ye ho-ly, &c.

Ye ho-ly throng of angels bright, In worlds of light be-gin the song.

Ye ho-ly, &c.

1 2

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains a melody with various note values including quarter, eighth, and sixteenth notes, some with beams. The middle staff is also in treble clef with the same key signature and time signature, featuring a similar melodic line with some trills and a dynamic marking of *p* (piano) towards the end. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic foundation with longer note values. The lyrics are written below the middle staff.

Come hith-er, all ye wea - ry souls, Ye heav - y la - - den sin - ners, come, I'll give you

The second system of the musical score continues the composition with three staves. The top staff is in treble clef with a key signature of two flats and common time, ending with a double bar line. The middle staff is in treble clef with the same key signature and time signature, featuring a melodic line with a dynamic marking of *f* (forte) and ending with a double bar line. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic foundation and ending with a double bar line. The lyrics are written below the middle staff.

rest from all your toils, And raise you to my heaven - ly home, And raise you to my heavenly home.

O'er those gloomy hills of darkness, Look, my soul, be still and gaze, All the prom-is-es do trav-el With a glo - rious day of grace, Blessed jub'lee,

This system contains four staves of music. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests and a final measure of silence.

Blessed jub'lee, let thy glorious morning dawn, Let thy, &c. Let thy, &c. Let thy, &c. Let thy, &c. Slow.

Let thy, &c. Let thy, &c. Let thy, &c. Let thy, &c.

This system contains four staves of music. The first three staves are for vocal parts, and the fourth staff is for the piano accompaniment. The key signature remains B-flat major, and the time signature is common time. The music includes repeated phrases "Let thy, &c." and a final measure marked "Slow." The piano accompaniment features a steady eighth-note pattern.

Come ye that love the Lord, And let your joys be known, And let your joys be known; Join in the

Song with one ac - cord, While ye sur-round the throne, While ye surround the throne, While ye sur-round the throne.

[19] While ye, &c. While ye, &c.

1. Sing to the Lord in joy - ful strains, Let earth his praise re - sound; Let all the cheerful nations

3. Till, midst the strains of dis - tant lands, The is - lands sound his praise; And all, combined, with one ac -

6 6 6 343 567 45

join— Let all the cheer - ful na - tions join To spread his glory round— To spread his glo - ry round.

- - cord— And all, combined, with one ac - cord, Je - hovah's glories raise— Je - ho - vah's glo - ries raise

3 6 56 45

There is a path that leads to God, All o-thers lead a-stray; All o - thers lead a-stray; Nar-row but plea - sant

And Christians love the way, And Christians love the way, And Chris - tians love the way.
 is the road, And Christians love the way, And Chris - - tains love the way.
 is the road, And Christains love the way, And Christians love the way, And Chris - tians love the way.
 And Christians love the way, And Christians love the way, And Chris - - tians love the way.

O bless-ed souls are they, Whose sins are cov-er'd o'er, Di-vine-ly blest to whom the Lord imputes their guilt no

Im-putes their guilt their guilt no more.

more, Di-vine-ly, &c. Imputes, &c. Imputes, &c.

The heav'ns de-clare thy glo - ry, Lord, In ev' - ry star thy wis - dom shines, But, when our

thy, &c

Detailed description: This is the first system of a musical score. It consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom two staves are for the piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both sharing the two-flat key signature and common time. The lyrics are written below the vocal staves. The system ends with a repeat sign on the right.

eyes be - hold thy word, We read thy name in fair - er lines, We read thy name in fair - er lines.

We read, &c.

We read, &c.

Detailed description: This is the second system of the musical score. It continues with four staves. The vocal parts have lyrics. The piano accompaniment includes dynamic markings: a piano (*p*) marking above the right hand in the third measure, and a forte (*f*) marking above the right hand in the sixth measure. The system concludes with a final double bar line.

See what a liv - ing stone, The build - ers did re - fuse,

Yet

Yet God, &c.

This musical system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves. The system ends with a repeat sign and a first ending bracket.

Yet God, &c.

Yet God hath built his church there - on, In spite of en - vious Jews.

God, &c. Yet God, &c.

This musical system continues the piece with four staves. It includes the same vocal and piano parts. The lyrics continue below the vocal staves. The system ends with a repeat sign and a first ending bracket, with a second ending bracket indicated by a '2' above the staff.

MANCHESTER. L. M.

The first system of the musical score consists of four staves. The top staff is a single melodic line in treble clef. The bottom three staves are grouped by a brace on the left and represent a piano accompaniment in grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are written below the piano accompaniment staves.

To thee, my ev - er - last - ing King, Fain would my soul her tribute bring, Join me ye saints, in songs of praise, Till

Just,

The second system of the musical score continues the piece with four staves, maintaining the same notation and key signature as the first system. The lyrics are written below the piano accompaniment staves.

blest with more ex - alt - ed lays, Join me, &c. Till, &c.

1. From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains Roll down their golden sand; From many an ancient

2. What though the spicy breezes Blow soft o'er Ceylon's isle—Though every prospect pleases, And only man is vile?—In vain, with lavish

6 3 6 3 45 6 4 5 6 3

river, From many a palmy plain, They call us to deliv - er Their land from error's chain.

kindne. the gifts of God are strown; The heathen in his blindness, Bows down to wood and stone.

65 45 6 6 8 7

3
 Shall we, whose souls are lighted
 By wisdom from on high—
 Shall we to man benighted
 The lamp of life deny?—
f. Salvation!—oh, salvation!
 The joyful sound proclaim,
 Till earth's remotest nation
 Has learnt Messiah's name.

4
 Waft—waft, ye winds, his story;
 And you, ye waters, roll,
 Till, like a sea of glory,
 It spreads from pole to pole;
 Till o'er our ransomed nature,
 'The Lamb for sinners slain,
 Redeemer, King, Creator,
 Returns in bliss to reign.

1. Come, sound his praise abroad, And hymns of glo - ry sing; Je - ho - vah is the sovereign God, The u - ni - ver - sal King.

2. Come, worship at his throne, Come, bow be - fore the Lord; We are his work, and not our own; He form'd us by his word.

PURVIS. H. M.

PSALTERY.

1st time. 2d time.

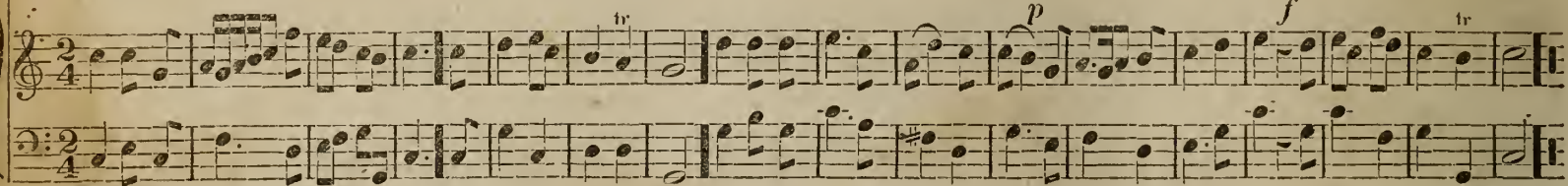
1 { The Lord Je - ho - vah reigns, His throne is built on high; } Are light and maj - es - ty; His glories shine With beams so bright, No mortal eye Can bear the sight
 { The garments he assumes, [omit] }

2 { The thunders of his hand Still keep the world in - awe; } To guard his ho - ly law; And where his love Resolves to bless, His truth confirms And seals the grace.
 { His wrath and jus - tice stand, [omit] }

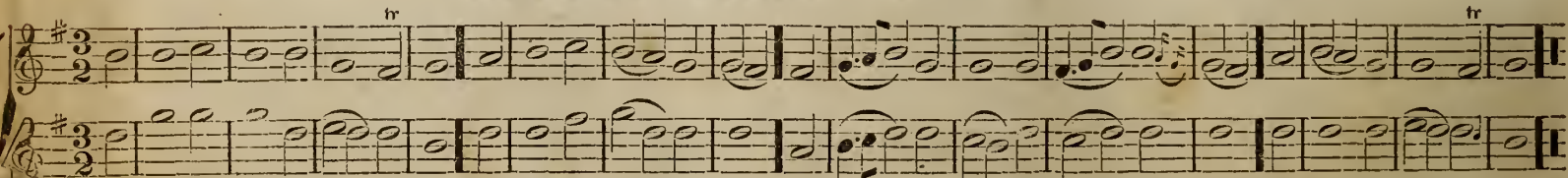
BROOMSGROVE. C. M.



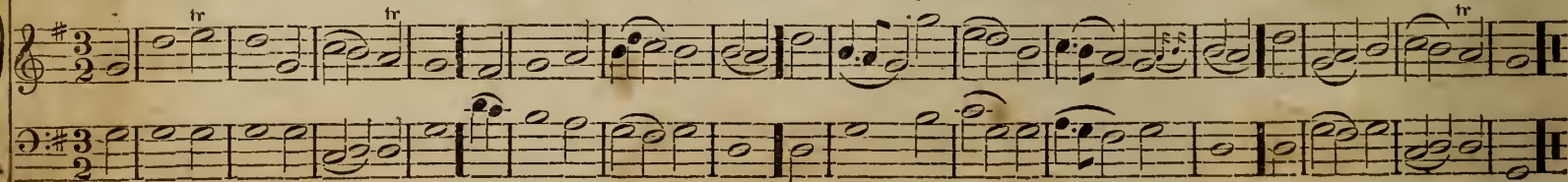
With all the hap - py saints above, In concert let us sing, All glory to the lovely name Of our immortal King, Of our in-mor-tal King.



HUDDERSFIELD. C. M.



O for a shout of sa - cred joy, To thee, the sov'reign King, Let ev' - ry land their tongues em - ploy, And hymns of triumph sing.



This system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the middle staff. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and repeat signs.

This life's a dream, an emp - ty show, But the bright world to which we go, Hath

This system of the musical score continues from the first system and also consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the middle staff. The music continues with various note values and rests, ending with a double bar line.

joys sub - stan - tial and sin - cere, When shall I wake, when shall I wake and find me there.

Let oth - ers boast their an - cient line, In long suc - ces - sion great, In the proud list let

This system contains four staves of music. The first staff is a treble clef, the second and third are grand staves (treble and bass), and the fourth is a bass clef. The music is in 3/4 time and G major. The lyrics are written below the second staff.

he - roes shine, And monarchs swell the state, And monarchs swell the state, And mon - - archs swell the state.

And, &c. And, &c. And, &c.

This system contains four staves of music. The first staff is a treble clef, the second and third are grand staves (treble and bass), and the fourth is a bass clef. The music continues from the first system. The lyrics are written below the second staff. The system ends with a double bar line and repeat signs.

An-gels will hov - er, An-gels will hov - er round my
 Sweet to re - joice in live - ly hope, That when my change shall come,
 An-gels will hov - er, An-gels will hov - er, An-gels will hov - er round my
 An-gels will hov - er round my

bed, &c. And waft, &c.
 And waft my spir - it home; An - gels will hov - er round my bed, And waft my spir - it home.
 bed, &c. And waft..... my spirit home.
 And waft my spir - it home.

When shall I mount and soar a - way, To the bright realm of end - less day;

This system contains the first two staves of music. The vocal line (treble clef) begins with a C4 quarter note, followed by a half note G4, and then a series of eighth and sixteenth notes. The piano accompaniment (treble and bass clefs) starts with a C4 half note and a G4 half note, followed by a series of eighth and sixteenth notes. The lyrics are written below the vocal line.

And sing with rap - ture and sur - prise, Thy lov - - ing kind - - ness in the skies.

This system contains the next two staves of music. The vocal line continues with a half note G4, followed by a half note F#4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with a series of eighth and sixteenth notes. The lyrics are written below the vocal line.

p

Lord, dismiss us with thy blessing, Fill our hearts with joy and peace, Let us each thy love possessing, Triumph in re-deem-ing grace.

f
Trav'ling thro' this wil-der - ness, Trav'ling thro' this wil-der-ness.

O re-fresh us, O re - fresh us with thy pres - ence,

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "To yon - der world of light and bliss, A - - bove the star - - - ry skies,". The vocal melody features a trill on the word "star".

To yon - der world of light and bliss, A - - bove the star - - - ry skies,

The second system of the musical score continues the composition with four staves. The key signature remains one flat (B-flat) and the time signature is 3/2. The lyrics are: "To join in songs of love di - vine, My long - ing soul would rise." The vocal melody includes a trill on the word "long".

To join in songs of love di - vine, My long - ing soul would rise.

Lo, God is here! let us a - dore, And own how dread - ful is the place, Let all with-in us feel his pow'r, And

The first system of the musical score is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are written below the vocal staves, with some words like 'a - dore' and 'dread - ful' hyphenated across bar lines. The piano part provides a harmonic foundation with chords and moving lines.

si - - lent lie be - fore his face, Who know his pow'r, his grace who prove, Serve him with awe, with rev'rence love.

The second system of the musical score continues the composition. It maintains the same four-staff structure and key signature. The lyrics continue below the vocal staves. The piano accompaniment includes a triplet of eighth notes in the final measure of the system. The overall style is characteristic of 19th-century hymnody.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The bottom two staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both sharing the same key signature and time signature. The lyrics are written below the vocal staves.

Glo - rious things of thee are spok-en, Zi - on, ci - ty of our God, He whose word can - not be

The second system of the musical score continues with four staves. It includes a piano (*p*) dynamic marking above the first vocal staff. The lyrics continue below the vocal staves.

brok - en, Formed thee for his own a - bode, On the rock of a - ges found - ed, What can shake thy

f

sure re - pose, With sal - vation's wall surrounded, Thou may'st smile on eve - ry foe, Thou may'st smile on eve-ry foe.

ZION. L. M.

Broad is the road that leads to death, And thousands walk together there, But wisdom shows a narrow path, With here and there a travel - ler, With here and there a travel - ler.

Musical score for the first system of the hymn "Whitby. S. M.". It consists of four staves: two for the vocal melody (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Blest are the sons of peace, Whose hearts and hopes are one, Whose kind de - sires to serve and

Musical score for the second system of the hymn "Whitby. S. M.". It continues the melody and accompaniment from the first system. The piano part includes dynamic markings: *p* (piano) at the beginning of the second measure and *f* (forte) at the beginning of the fourth measure. The system concludes with a double bar line.

please, Whose kind de - sires to serve and please, Thro' all their ac - tions run: Thro' all their ac - tions run.

First system of a musical score in G major (one sharp) and 4/4 time. It consists of three staves: a soprano staff, a vocal staff, and a piano accompaniment staff. The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "come med - i - tate the day, And think how near it stands, When thou must quit this".

When thou must quit this house of clay,

Second system of the musical score. It continues with three staves. The vocal line has a double bar line and then resumes. The lyrics are: "When, &c. house of clay, And fly to un-known lands, When thou must quit this house of clay, And fly . . . to un-known lands." The system ends with a double bar line.

Mezzo Voce. *Tutti.*

Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morn - ing

light, And talk of all thy truths by night, To show thy love by morning light, And talk of all thy truths at night.

p

Affettuoso

The day is far spent, the eve-ning is nigh, When we must lay down this bo - dy and die:

ffz

Great God! we sur-ren - der out dust to thy care, But O! for the summons our spir - its pre - pare.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "O let me join yon rap-tured lays, . And with the bles-sed sing, For I in". The word "tr" is written above the final note of the first vocal staff.

O let me join yon rap-tured lays, . And with the bles-sed sing, For I in

The second system of the musical score continues the composition with four staves. The lyrics are: "songs of end-less praise, Would mag-ni-fy their King, Would mag-ni-fy their King." The word "f" (forte) is written above the first note of the second vocal staff in the second system, and above the first note of the piano accompaniment in the third system. The word "tr" is written above the final note of the second vocal staff.

songs of end-less praise, Would mag-ni-fy their King, Would mag-ni-fy their King.

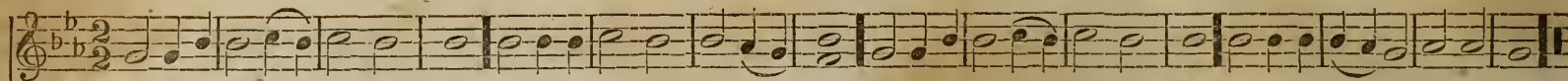
All gracious King, with songs of praise, I'll in thy strength re - joice; And, blest with thy sal - va - tion, raise To thee a cheerful voice.

The musical score for 'TIVERTON. C. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is in common time (C) and features various musical notations including notes, rests, and trills (tr). The lyrics are written below the vocal staves.

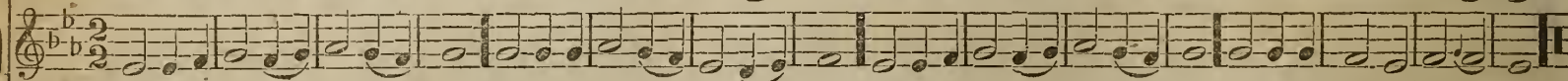
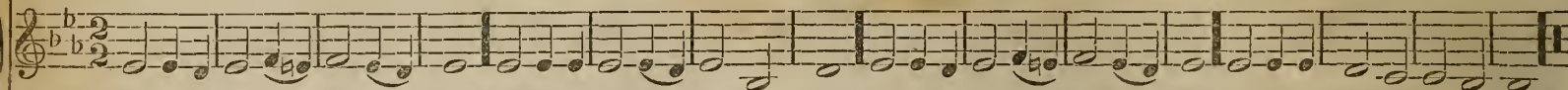
ST. BRIDGET'S. C. M.

Bright angels strike your loudest strings, Your sweet - est voices raise; Let Heav'n and all cre - a - ted things, Sound our Immanuel's praise.

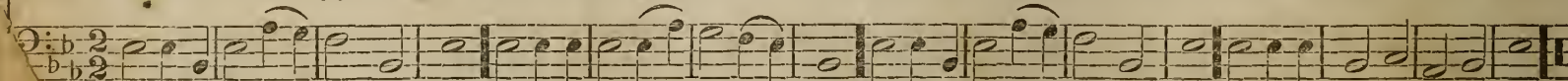
The musical score for 'ST. BRIDGET'S. C. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is in common time (C) and features various musical notations including notes, rests, and trills (tr). The lyrics are written below the vocal staves.



1. Kingdoms and thrones to God be - long; Crown him, ye na - tions in your song; His wondrous name and power re - hearse; His honors shall en-rich your verse.

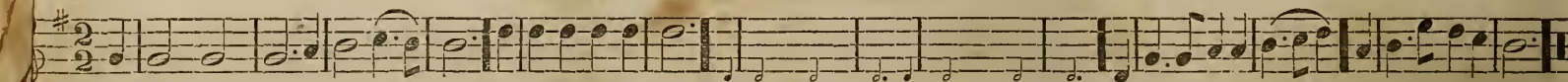


2. God is our shield—our joy—our rest; God is our King—pro-claim him blest; When terrors rise—when na - tions faint, He is the strength of eve - ry saint.

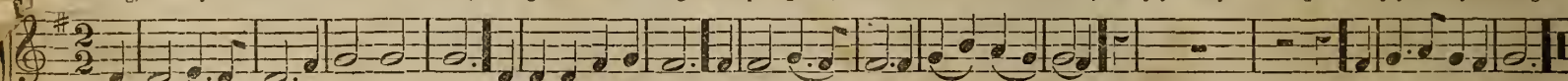


NICHOLS. C. M.

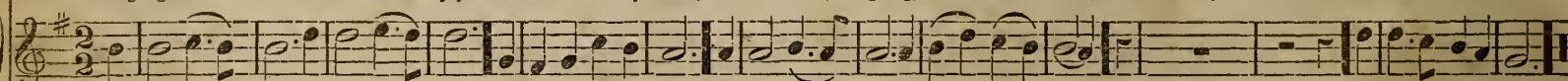
Bost. Academy's Coll.



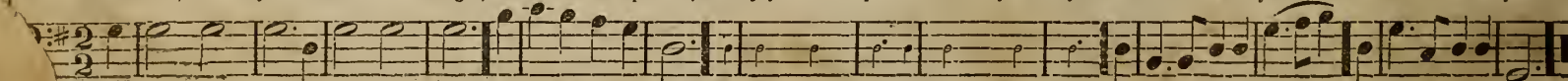
1. Sing, all ye ransomed of the Lord, Your great Deliverer sing: Ye pil - grims, now for Zi - on bound, Be joyful in your King— Be joy-ful in your King.

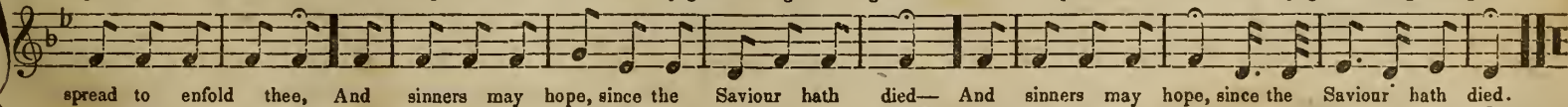
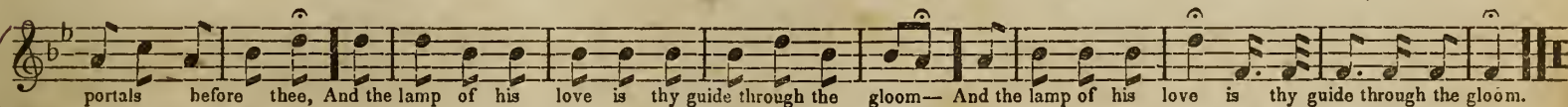
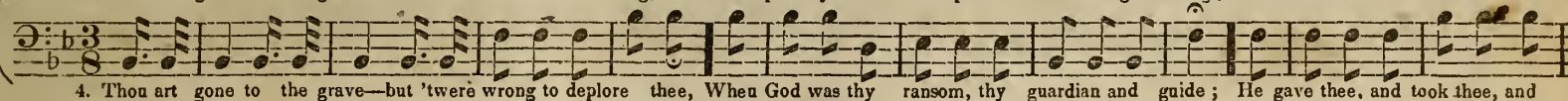
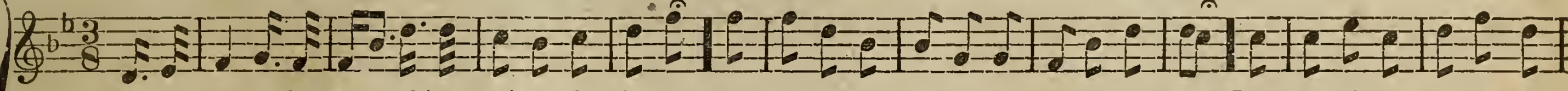
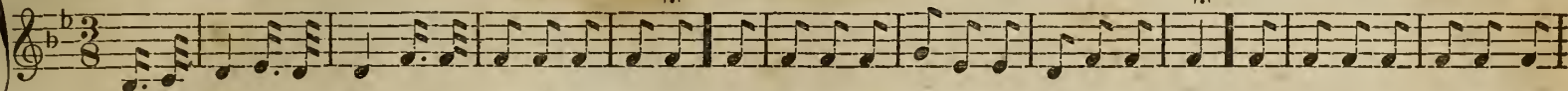
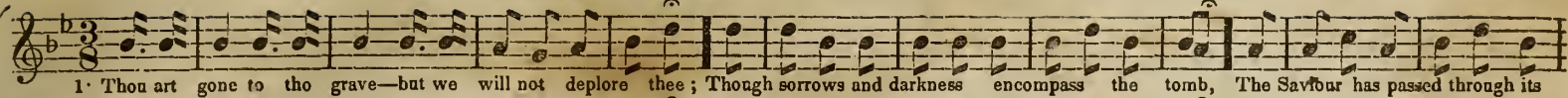


2. Bright garlands of immor - tal joy Shall bloom on every head; While sor-row, sighing, and dis - tress, Like shadows, all are fled— Like shadows all are fled.



3. March on, in your Re-deem-er's strength, Pursue his footsteps still; With joy - ful hopes still fix your eye On Zion's heavenly bill— On Zion's heavenly hill.





Largo.

1. Ye trembling captives hear! The gospel trumpet sounds: No music more can charm the ear, Or heal your heart-felt wounds, No music more can

2. 'Tis not the trump of war, Nor Sinai's awful roar; Salvation's news it spreads afar, And vengeance is no more, Sal- vation's news it

2d ending.

charm the ear, Or heal your heart-felt wounds, (or) heart felt wounds.

(or) heart felt wounds.

spreads afar, And vengeance is no more. (or) heart - felt wounds. - -

3
 Forgiveness, love, and peace,
 Glad heaven aloud proclaims;
 And earth the Jubilee's release,
 With eager rapture, claims,

4
 Far, far to distant lands
 The saving news shall spread
 And Jesus all his willing bands,
 In glorious triumph lead.

Church Psalmody, Hy. 239.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

To our Re-deem-er's glo - - rious name, A - wake the sa-cred song. A-wake the sa-cred song. O may his love,

The second system of the musical score continues the composition with four staves. It includes vocal parts and piano accompaniment. The lyrics are written below the vocal staves. The system concludes with a double bar line.

O may his love, O may his love im - mor - tal flame, Tune ev-'ry heart and tongue, Tune ev - 'ry heart and tongue.

O all ye lands, rejoice in God, Sing praise, and bless his name; Let all the earth, with one accord, His wondrous works proclaim.

This musical score is for the hymn 'ARUNDEL. C. M.' It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 3/4. The melody is simple and hymn-like, with a clear cadence at the end of each line.

HADDAM. H. M.

L. MASON.

The Lord Jehovah reigns, His throne is built on high; The garments he assumes Are light and majesty; His glories shine With beams so bright, No mortal eye can bear the sight.

And can this mighty King Of glory condescend? And will he write his name, 'My father and my friend?' I love his name! I love his word! Join all ye powers and praise, the Lord.

This musical score is for the hymn 'HADDAM. H. M.' It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 2/2. The melody is more complex than the first hymn, with a strong emphasis on the first half of each measure.

Ye righteous in the Lord be glad, In him do ye re-joice, All ye that up-right are in heart, All

This system contains the first four staves of the musical score. The top staff is a treble clef with a 2/4 time signature. The second and third staves are a grand staff (treble and bass clefs). The fourth staff is a bass clef. The music is in 2/4 time. The lyrics are written below the staves. There are trills (tr) and accents (^) above some notes.

ye that upright are in heart, For joy lift up your voice, For joy lift up your voice, For joy, For joy lift up your voice.

This system contains the next four staves of the musical score. The top staff is a treble clef with a 2/4 time signature. The second and third staves are a grand staff (treble and bass clefs). The fourth staff is a bass clef. The music is in 2/4 time. The lyrics are written below the staves. There are trills (tr) and accents (^) above some notes.

THE VESPER HYMN.

Ju - bi - la - te, A - men, A - men,

Verse 1. Hark! the vesper hymn is stealing O'er the wa-ters soft and clear, Nearer yet, and nearer pealing, now it bursts up - on the ear,

Verse 2. Now like moonlit waves re-treating, To the shore it dies along, Now like angry surges meeting, Breaks the mingled tide of song.

Ju - bi - la - te, A - men, A - men.

Ju - bi - la - te, A - men, A - men.

Jn - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men. Further now, now further stealing, Soft it fades up - on the ear.

Ju - bi - la - te, Ju - bi - la - te, A - men. Hush a-gain like waves re-treating, To the shore it dies a-long.

Ju - bi - la - te, A - men, A - men.

Lo! the East-ern Ma - gi rise, At a sig - nal in the skies, Bright - er than the bright - est gem,

This musical system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are written below the vocal staves.

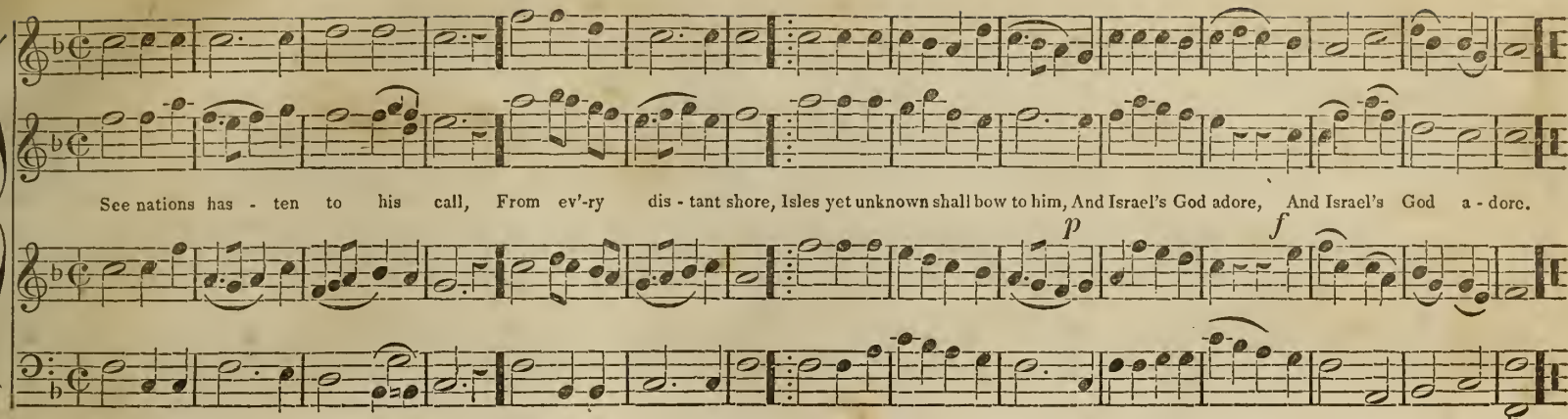
Shines the star of Beth - le - hem, Bright - er than the bright - est gem, Shines the star of Beth - le - hem.

This musical system continues the piece with four staves. The vocal parts and piano accompaniment follow the same key and time signature as the first system. The lyrics are written below the vocal staves.

Amoroso.

Sweet is the work, my God, my King, To praise thy name give thanks and sing, To show thy love by morn-ing light, And talk of all thy works at night; Sweet

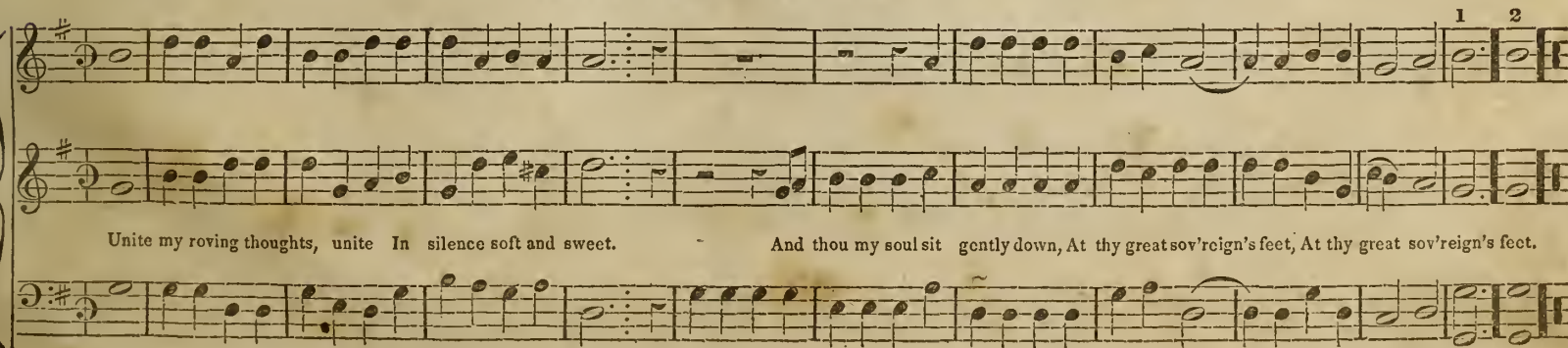
is the day of sa-cred rest, No mor-tal cares shall seize my breast, O may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.



See nations has - ten to his call, From ev'-ry dis - tant shore, Isles yet unknown shall bow to him, And Israel's God adore, And Israel's God a - dore.

p *f*

CANAAN. C. M.



Unite my roving thoughts, unite In silence soft and sweet. And thou my soul sit gently down, At thy great sov'reign's feet, At thy great sov'reign's feet.

1 2

Moderato Staccato.

Symphony.

Let ev'-ry mortal ear attend, And ev'-ry heart rejoice, And every heart rejoice. The

p

The, &c. With, &c. With, &c.

The trumpet of the gospel sounds, With an inviting voice, With an inviting voice.

The, &c. With, &c. With, &c.

The, &c. Of the, &c. With, &c. With, &c.

Wake all ye soaring throng, and sing; Ye cheer-ful war - - - blers of the spring, Harmonious anthems raise To him who shap'd your

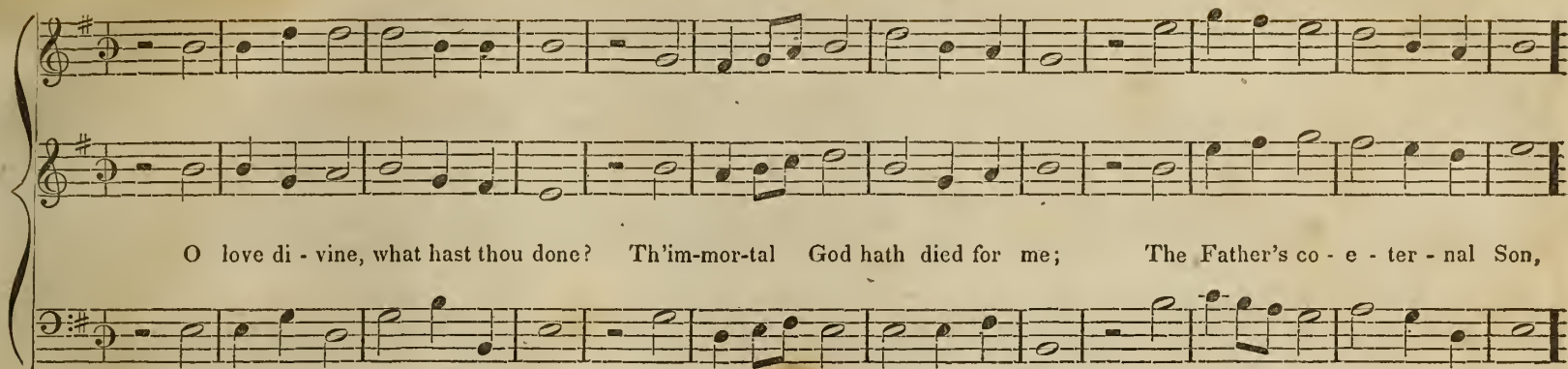
finer mould, Who tipt your glitt'ring wings with gold, To him, &c. And tuned your voice to praise.

Spirito. *Pia.* *tr*

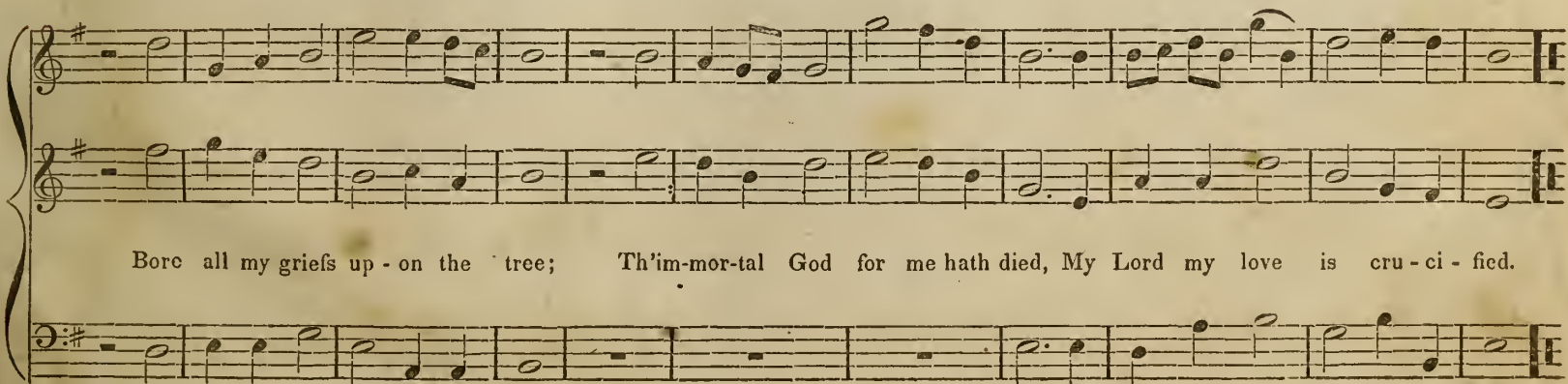
Blow ye the trum - pet blow, The glad - ly solemn sound; Let all the nations know, To earth's re-motest bound;

For. *Pia.* *Trebles.* *For.* *tr*

The year of Ju - bi - lee is come, Re - turn, re - turn, re - turn, re - turn, Re - turn ye ransomed sin - ners home.



O love di - vine, what hast thou done? Th'im-mor-tal God hath died for me; The Father's co - e - ter - nal Son,



Bore all my griefs up - on the tree; Th'im-mor-tal God for me hath died, My Lord my love is cru - ci - fied.

When in our sins we lay, Thou would'st not let us die, Be - cause thy love had fix'd a

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, with a treble clef and a key signature of one flat (B-flat). The bottom two staves are for the piano accompaniment, with a treble and bass clef and a key signature of one flat. The time signature is 2/4. The lyrics are written below the vocal staves.

day, To bring sal - va - tion nigh, To bring sal - va - tion nigh, To bring sal - va - tion nigh.

The second system of the musical score continues the melody and accompaniment. It includes dynamic markings: *p* (piano) at the beginning and *f* (forte) later in the system. The lyrics are written below the vocal staves.

Not too fast.

Let nature raise,

1. Let every creature join To bless Jehovah's name, And every power unite To swell th' exalted theme: Let na - ture raise, From

Let nature raise,

Tasto. Let na - ture raise, From

From every tongue, A general song Of grateful praise.

eve - ry tongue, A general song Of grateful praise.

From every tongue, A general song Of grateful praise.

eve - ry tongue, A general song Of grateful praise.

2
But oh! from human tongues
Should nobler praises flow;
And every thankful heart
With warm devotion glow!
Your voices raise, | Above the rest
Ye highly blest, | Declare his praise.

3
Assist me, gracious God;
My heart, my voice inspire;
Then shall I humbly join
The universal choir:
Thy grace can raise | And tune my song
My heart and tongue, | To lively praise.
Church Psalmody, Hy. 719

Now dismiss us with thy blessing, Bid us all de-part in peace; Still on gospel man-na feed us, Pure se-raph-ic love increase.

The first system of the musical score for 'DISMISSION. P. M.' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in common time (C) and G major. The lyrics are written below the vocal staves. The piano part features a steady accompaniment with some melodic lines in the right hand.

Fill each breast with consolation, Up to thee our voices raise, When we reach our blissful station, Then we'll give thee nobler praise, Then, we'll, &c. And sing Hallelujahs to thee our great King.

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are written below the vocal staves. The piano part continues with a similar accompaniment. The system includes dynamic markings: *p* (piano) and *f* (forte), and a trill (*tr*) in the vocal part.

King, For - ev - er and ev - er, For-ev - er and ev - er, Hal-le - lu-jah, Hal-le - lu-jah, Hal - - le-lu-jah, A - men.

This musical score is for a hymn titled "DISMISSION. CONTINUED." It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "King, For - ev - er and ev - er, For-ev - er and ev - er, Hal-le - lu-jah, Hal-le - lu-jah, Hal - - le-lu-jah, A - men." The score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes.

DUKE-STREET. L. M.

J. HATTON.

1. Lord, when thou did'st ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state.

This musical score is for a hymn titled "DUKE-STREET. L. M." by J. Hatton. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (Bb), and the time signature is 2/2. The lyrics are: "1. Lord, when thou did'st ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state." The score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes.

O - ver the heav'ns he spreads his cloud, And waters veil the

With songs and honors sounding loud, Ad - dress the Lord on high; O - ver the heav'ns he

O - ver the heav'ns he

Detailed description: This system contains the first three staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The second and third staves are a piano accompaniment in treble and bass clefs, respectively, also with a key signature of one flat. The lyrics are written below the staves, with some words spanning across bar lines. The first staff ends with a double bar line.

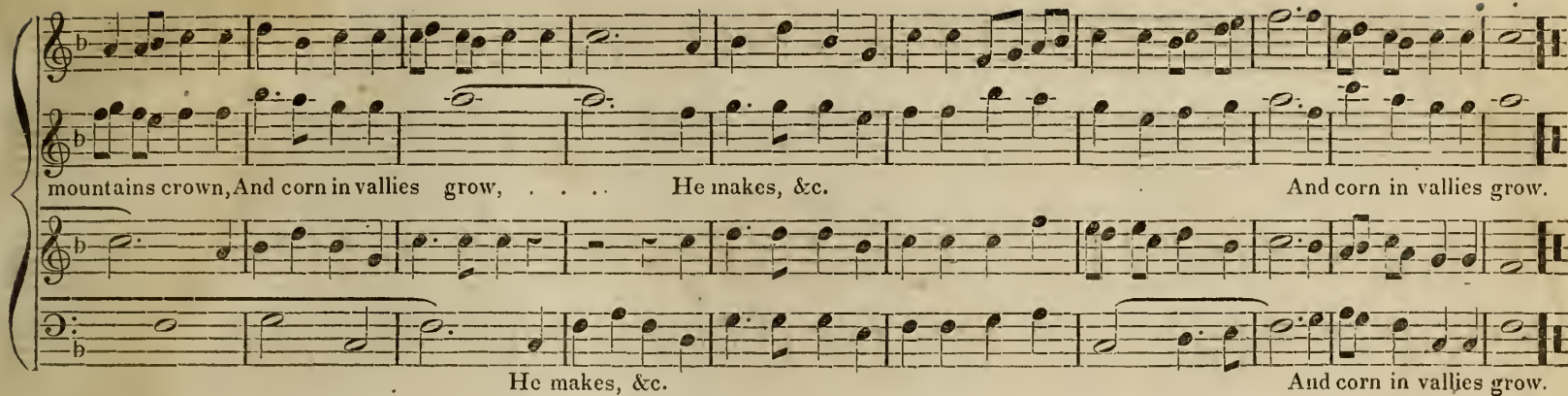
sky, And waters veil the sky, He sends his show'rs of blessings down, To

spreads his cloud, And waters veil the sky, He sends his show'rs of blessings down To cheer the plains below, He makes the grass the

He sends, &c.

He sends, &c.

Detailed description: This system contains the next four staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics continue across the staves, with some words appearing below the piano accompaniment. The system concludes with two staves of piano music, each followed by the text 'He sends, &c.'.



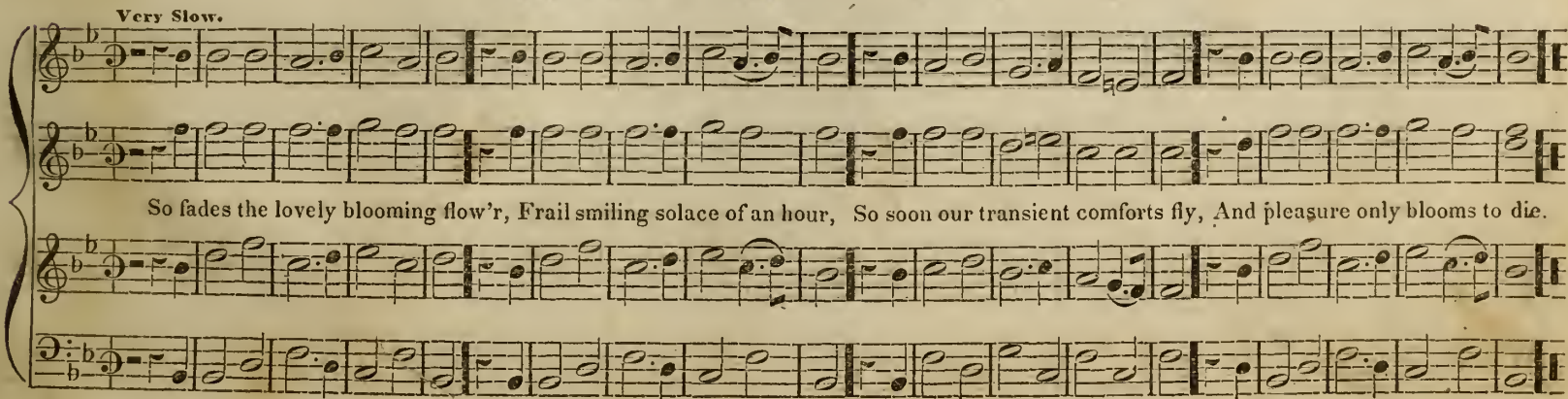
mountains crown, And corn in vallies grow, . . . He makes, &c. And corn in vallies grow.

He makes, &c. And corn in vallies grow.

PLEYEL'S HYMN. L. M.

PLEYEL.

Very Slow.



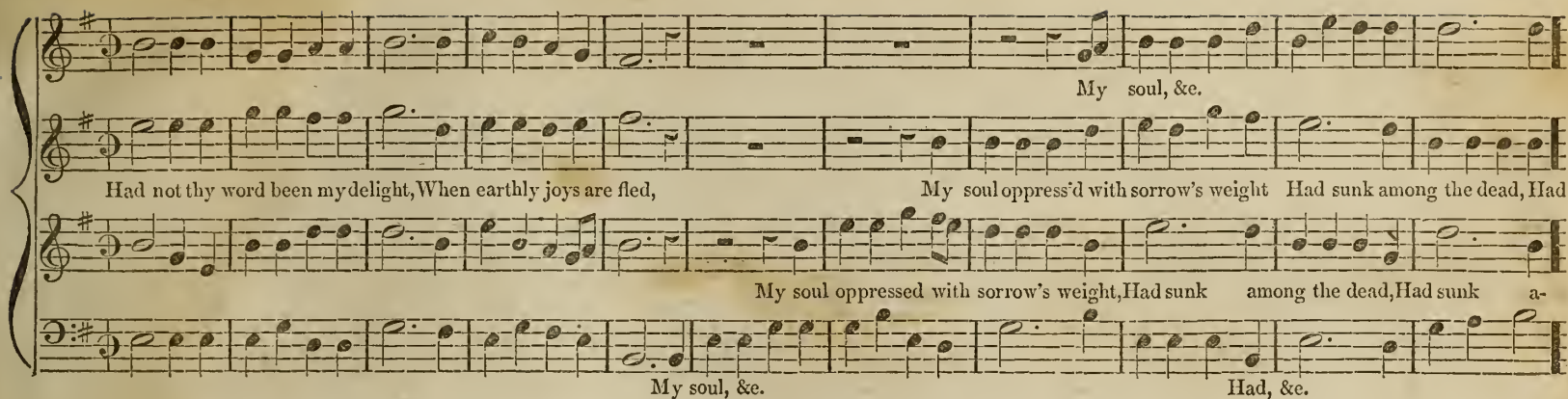
So fades the lovely blooming flow'r, Frail smiling solace of an hour, So soon our transient comforts fly, And pleasure only blooms to die.

Ye boundless realms of joy, Ex - alt your Ma - ker's fame; His praise your song em - ploy,

This musical system consists of four staves. The top two staves are for the vocal melody, with the lyrics 'Ye boundless realms of joy, Ex - alt your Ma - ker's fame; His praise your song em - ploy,' written below them. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and ties.

A - bove the star - ry frame, Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

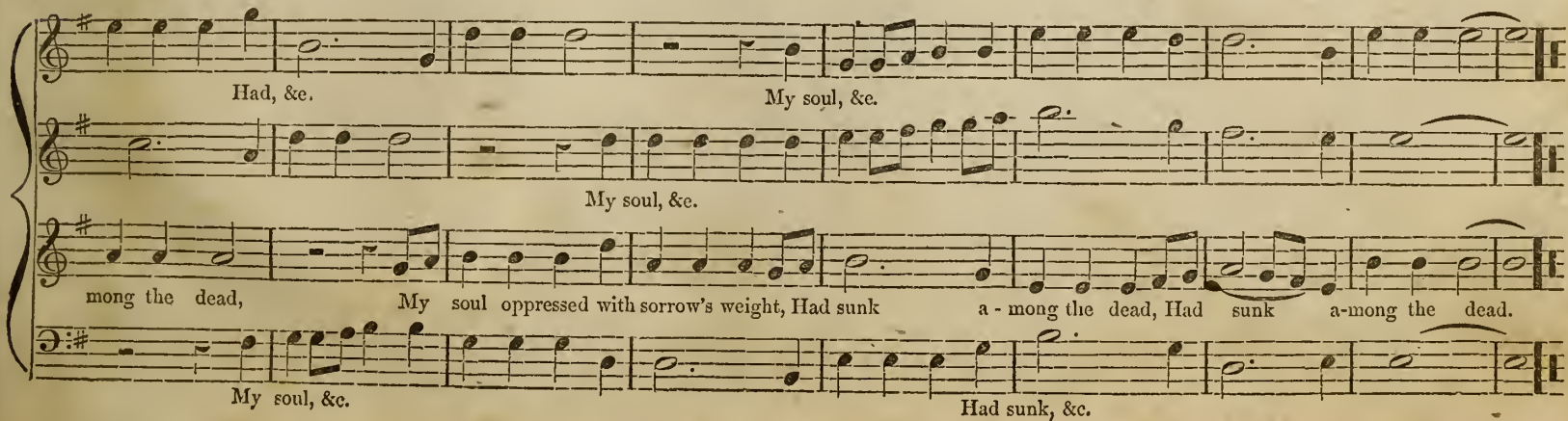
This musical system also consists of four staves. The top two staves are for the vocal melody, with the lyrics 'A - bove the star - ry frame, Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.' written below them. The bottom two staves are for the piano accompaniment. The key signature remains one sharp (F#) and the time signature is 3/4. The system concludes with a double bar line and repeat dots.



My soul, &c.

Had not thy word been my delight, When earthly joys are fled, My soul oppress'd with sorrow's weight Had sunk among the dead, Had sunk among the dead, Had sunk a-

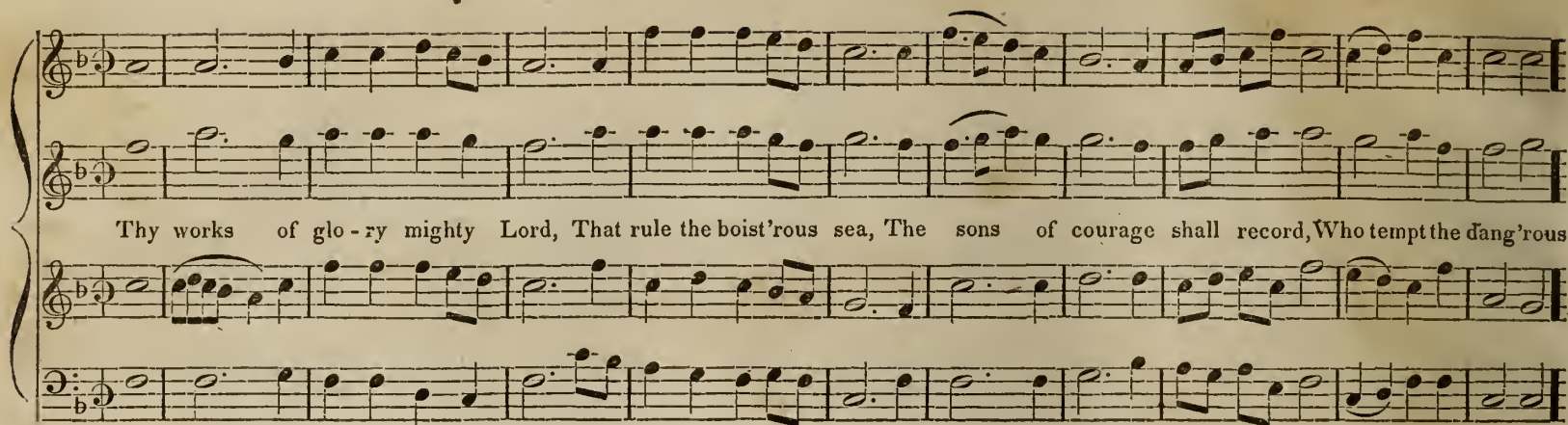
My soul, &c. Had, &c.



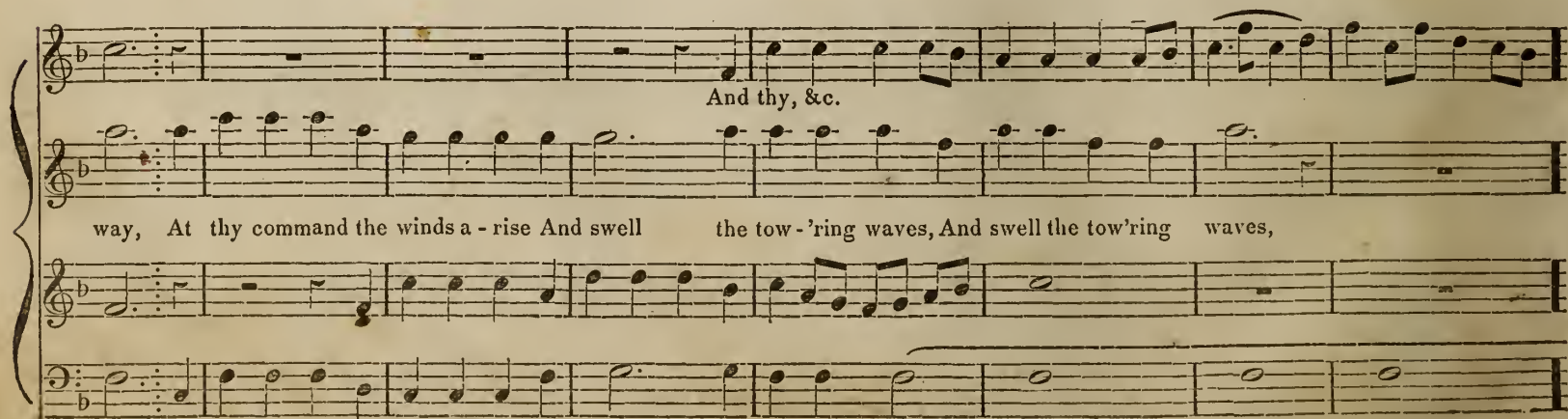
Had, &c. My soul, &c. My soul, &c.

mong the dead, My soul oppress'd with sorrow's weight, Had sunk a - mong the dead, Had sunk a-mong the dead.

My soul, &c. Had sunk, &c.



Thy works of glo-ry mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous



And thy, &c.

way, At thy command the winds a - rise And swell the tow-'ring waves, And swell the tow'ring waves,

The men as - ton - ished, mount the skies, And sink to gap - - ing graves.

HOLLEY. 7s.

Boston Academy's Coll.

GEO. HEWS.

1. Soft - ly now the light of day Fades up - on my sight a - way; Free from care, from la - bor free, Lord, I would commune with thee.

2. Soon, for me, the light of day Shall for - ev - er pass a - way; Then, from sin and sor - row free, Take us, Lord, to dwell with thee.

The first system of the musical score consists of four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

'Tis finished, 'tis finished, was his lat-est voice, These sa-cred ac-cents o'er, He bow'd his head, gave up the Ghost,

The second system of the musical score continues the composition with four staves. It maintains the same key signature and time signature as the first system. The lyrics are written below the vocal staves.

And suf-fered pain no more, And suffered pain no more. 'Tis finished, 'tis finished, The Mes-si-ah dies, For sins but

not his own, The great re-demption is complete, And Sa - tan's power o'erthrown, And Sa - tan's pow'r o'er-thrown.

LEBANON. C. M.

Lord what is man, poor fee - ble man, Born of the earth at first, His life a shadow, light and vain, Still hastening to the dust.

How bright these glorious spirits shine! Whence all their white array, How came they to the blissful seats Of ev - er-last-ing day, Lo!

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp and a common time signature. The lyrics are written between the vocal staves.

these are they from suff'rings great, Who came to realms of light, And in the blood of Christ have wash'd, Those robes that shine so bright.

The second system of the musical score also consists of four staves, following the same instrumental arrangement as the first system. The lyrics continue from the first system. The system concludes with a double bar line.

Now in the heat of youth - ful blood, Re-mem - ber your Cre - a - tor God; Be-hold the months come hast'ning on, When

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are a grand staff (treble and bass clefs). The fourth staff is a bass clef. The music is in 4/4 time. The lyrics are written below the second and third staves. The first staff has a triplet of eighth notes in the 10th measure. The second staff has a triplet of eighth notes in the 10th measure. The third staff has a triplet of eighth notes in the 10th measure. The fourth staff has a triplet of eighth notes in the 10th measure.

you shall say my joys are gone, When you shall say my joys are gone, When you shall say my joys are gone.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are a grand staff (treble and bass clefs). The fourth staff is a bass clef. The music is in 4/4 time. The lyrics are written below the second and third staves. The first staff has a triplet of eighth notes in the 10th measure. The second staff has a triplet of eighth notes in the 10th measure. The third staff has a triplet of eighth notes in the 10th measure. The fourth staff has a triplet of eighth notes in the 10th measure.

Through all the changing scenes of life, In trouble and in joy The praises of my

The praises of my God shall still, The

The praises of my God shall still, The

still, The praises, &c. My heart, my heart, &c.

God, The praises of my God shall still, My heart and tongue em - ploy, My heart and tongue em - ploy.

praises of my God - shall still, My heart, &c.

Spirited—bold—energetic.

ZEPHON. L. M.

199

1. *f* !! Stand up, my soul—shake off thy fears, And gird the gos - - - pel armor on; March to the gates of endless joy,

Unison. 3 6 3 6 6 4 5 6 5 Unison. 3 3 4 5 6 5 4 6 4 6 6 5 4 3 4 5

Where Jesus, thy great Captain's gone, Where Jesus, thy great Captain's gone.

Thirds and Octaves. Unison. 3 6 6 6 5 3

2
Hell and thy sins resist thy course;
But hell and sin are vanquished foes;
Thy Jesus nailed them to the cross,
And sung the triumph when he rose.

3
Then let my soul march boldly on,
Press forward to the heavenly gate;
p. !! There peace and joy eternal reign,
— And glittering robes for conquerors wait.

4
f. !! There shall I wear a starry crown,
And triumph in almighty grace;
While all the armies of the skies
Join in my glorious Leader's praise.

Church Psalmody, Hy. 380

* This line may be sung as a duet, by Tenor and Bass, or by Treble and Alto, or by both together in octaves.

Ye wea - ry pil - grims hith - er come, And songs of tri - umph raise; For Je - sus

This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature, featuring a trill (tr) above the eighth measure. The third staff is a treble clef with the same key signature and time signature, also featuring a trill (tr) above the eighth measure. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

soon shall take us home, To sing his end - less praise, To sing his end-less praise.

This system contains the next four staves of the musical score. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature, featuring a mezzo-forte (mf) dynamic marking above the eighth measure and a trill (tr) above the tenth measure. The third staff is a treble clef with the same key signature and time signature, also featuring a trill (tr) above the tenth measure. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

GREEN'S HUNDREDTH. L. M.

201

Musical score for 'GREEN'S HUNDREDTH. L. M.' in G major (one sharp) and 3/2 time. The score consists of four staves. The first two staves are for the vocal part, and the last two are for the piano accompaniment. The lyrics are: 'Sweet is the work my God, my King, To praise thy name give thanks and sing, To show thy love by morn-ing light, And talk of all thy truths at night.' The piece ends with a trill (tr) on the final note of the vocal part.

DEVOTION. L. M.

READ.

Musical score for 'DEVOTION. L. M.' in D major (two sharps) and 3/4 time. The score consists of four staves. The first two staves are for the vocal part, and the last two are for the piano accompaniment. The lyrics are: 'Sweet is the day of sa - cred rest, No mortal care shall seize my breast, O may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.' The piece ends with a trill (tr) on the final note of the vocal part.

'Tis finish'd, so the Saviour cry'd, And meek-ly bow'd his head and dy'd; 'Tis finish'd; yes, the

race is run, The battle's fought the vic'try won, 'Tis finish'd; yes, the race is run, The, &c.

Andante.

1. Safely through another week, God has brought us on our way ; Let us now a blessing seek, Waiting in his courts to-day : Day of all the week the best, Emblem

2. While we seek supplies of grace, Through the dear Redeemer's name ; Show thy reconciling face—Take away our sin and shame ; From our worldly cares set free, May we

6 6 6 5 6 6 7

2d ending.

of eternal rest—Day of all the week the best, Emblem of eternal rest.

rest this day in thee—From our worldly cares set free, May we rest this day in thee.

7 6 4 6 6 7 6 6 7

3

Here we come thy name to praise ;
Let us feel thy presence near :
May thy glory meet our eyes,
While we in thy house appear :
Here afford us, Lord, a taste
Of our everlasting feast.

4

May the gospel's joyful sound
Conquer sinners—comfort saints ;
Make the fruits of grace abound,
Bring relief from all complaints .
Thus let all our Sabbath's prove,
Till we join the church above.

Church Psalmody, Hy. 461

Slow and Soft.

1. I love to steal a - while a - way, From ev' - ry cumb'ring care, And spend the hours of set - ting day In - hum-ble, grateful prayer.

2. I love in sol - i - tude to shed The pen - i - ten - tial tear, And all his prom - i - ses to plead, Where none but God can hear.

3. I love to think on mercies past, And fu - ture good im - plore, And all my cares and sorrows cast On Him whom I a - dore.

ST. GEORGE'S, or DANVILLE. C. M.

O what im-mortal joys I felt, And raptures all divine, When Jesus told me I was his, And my beloved mine, And my be-lov-ed mine.

O that we were where we could view, The glo - ries of our King, That we might

This system contains the first two lines of the musical score. The top line is a vocal melody in treble clef, 2/4 time, with a key signature of one sharp (F#). The bottom line is a piano accompaniment in treble and bass clefs, also in 2/4 time with a key signature of one sharp. The lyrics are written below the piano part. The first line of the piano part includes a trill (tr) on the final note of the first measure.

love as An - gels do, That we like them might sing, That we like them might sing.

This system contains the second two lines of the musical score. The vocal melody continues on the top line. The piano accompaniment continues on the bottom line, featuring dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte). The lyrics are written below the piano part. The second line of the piano part includes a trill (tr) on the final note of the first measure.

Through a des - ert waste and cheerless, Though our des - tined jour - ney be, Rendered by thy pres - ence fear - less,

The first system of the musical score for 'Calvary' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the vocal staves.

We may ev' - ry foe de - fy, Nought shall move us, Nought shall move us, While we see our Sa - viour nigh

The second system of the musical score continues the composition. It also consists of four staves (two vocal, two piano). The lyrics are written below the vocal staves. The music concludes with a double bar line and repeat signs on the vocal staves.

My God thy boundless love we praise, How bright on high its glo - ries blaze, How sweet - ly bloom be - low.

The first system of the musical score for 'Beckington' consists of four staves. The top staff is a single melodic line in treble clef, key of D major (two sharps), and common time (C). The bottom three staves are grouped by a brace on the left and represent a piano accompaniment in treble and bass clefs, also in D major and common time. The lyrics are written below the piano staves, aligned with the music.

p *f*
It streams from thine e - ter - nal throne, Thro' heav'n its joys for - ev - er run, And o'er the earth they flow, And o'er the earth they flow.

The second system of the musical score continues the piece. It follows the same four-staff format as the first system. The piano part includes dynamic markings: a piano (*p*) marking at the beginning of the second measure and a forte (*f*) marking at the beginning of the fifth measure. The lyrics continue below the piano staves.

Lord of Hosts how love - ly fair E'en on Earth thy tem - ples are, Here thy

This system contains the first four staves of the musical score. The first two staves are for the vocal melody, and the next two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are written below the vocal staves.

wait - ing peo - ple see Much of Heav'n, Much of Heav'n, Much of Heav'n and much of Thee.

Much of Heav'n and much of Thee.

This system contains the next four staves of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staves. The system concludes with a double bar line.

1. Be - hold the morn - ing sun Be - gins his glo - rious way; His beams thro' all the na - tions run, And life and light convey.

2. But where the gos - pel comes, It spreads di - vin - er light, It calls dead sin - ners from their tombs, And gives the blind their sight.

HERMON. C. M.

Carmina Sacra.

Slow & Soft.

O praise the Lord, for He is good, In him we rest ob - tain; His mer - cy has through ages stood, And ev - er shall re - main.

He sends, &c.

The Lord hath eyes to give the blind, The Lord supports the sinking mind, He sends the lab'ring

He sends, &c. He sends, &c.

conscience peace, He helps the stranger in distress, The widow and the fa-ther-less, And grants the pris'-ner sweet re-lease.

1 2

Why do we mourn de-parting friends, Or shake at death's alarms; 'Tis but the voice that Jesus sends, To call them to his arms.

This musical score is for the hymn 'CHINA. C. M.' in 3/2 time with a key signature of one sharp (F#). It features a four-part setting with soprano, alto, tenor, and bass staves. The lyrics are: 'Why do we mourn de-parting friends, Or shake at death's alarms; 'Tis but the voice that Jesus sends, To call them to his arms.'

GRAFTON. C. M.

How oft, a - las! this wretched heart, Has wander'd from the Lord! How oft my roving thoughts depart, For - get-ful of his word.

This musical score is for the hymn 'GRAFTON. C. M.' in common time (C). It features a four-part setting with soprano, alto, tenor, and bass staves. The lyrics are: 'How oft, a - las! this wretched heart, Has wander'd from the Lord! How oft my roving thoughts depart, For - get-ful of his word.'

Great God, the heavens well ordered frame Declares the glory of thy name; There thy rich works of wonder shine:

The first system of the musical score consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The bottom staff is in bass clef with the same key signature and time signature. The music is a hymn tune. The lyrics are written below the second staff. Below the bottom staff, there are figured bass notations: 6, 6, 3 3, 6, 4 5, 6 5, 4 3, 4 6, 3 3, 3, 5, 4, 7.

A thousand star - ry beau - ties there, A thousand radiant marks appear, Of boundless power and skill divine.

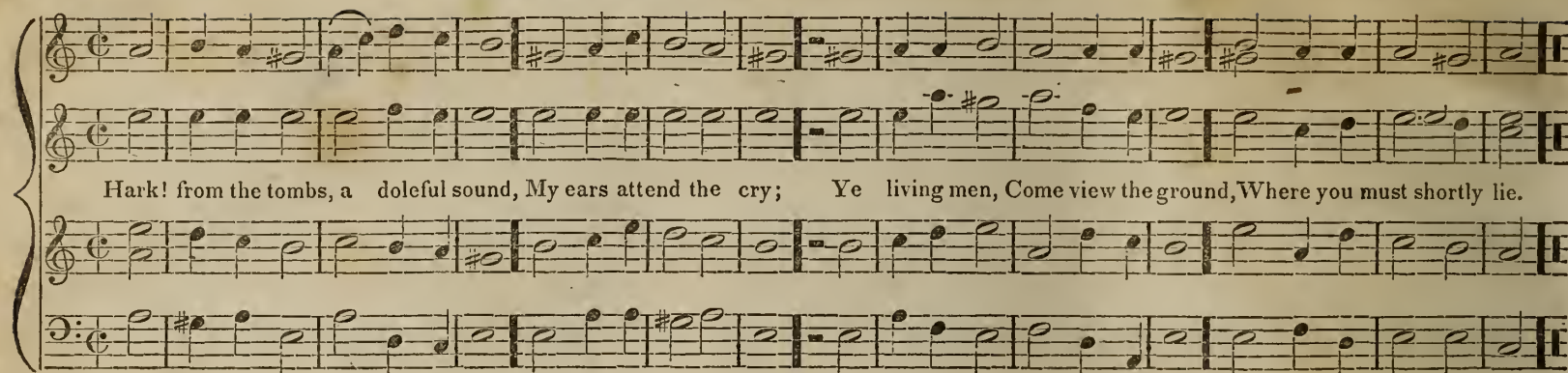
The second system of the musical score consists of four staves, continuing the melody and bass line from the first system. The lyrics are written below the second staff. Below the bottom staff, there are figured bass notations: 6 7, 4, 5 6, 6, 8 7. The text "Voice or Organ." is written below the first staff of this system.

Allegro.

Sal-va-tion, O the joy-ful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'-ry wound, A cor-dial for our fears.

CHORUS. *Assai Allegro.*

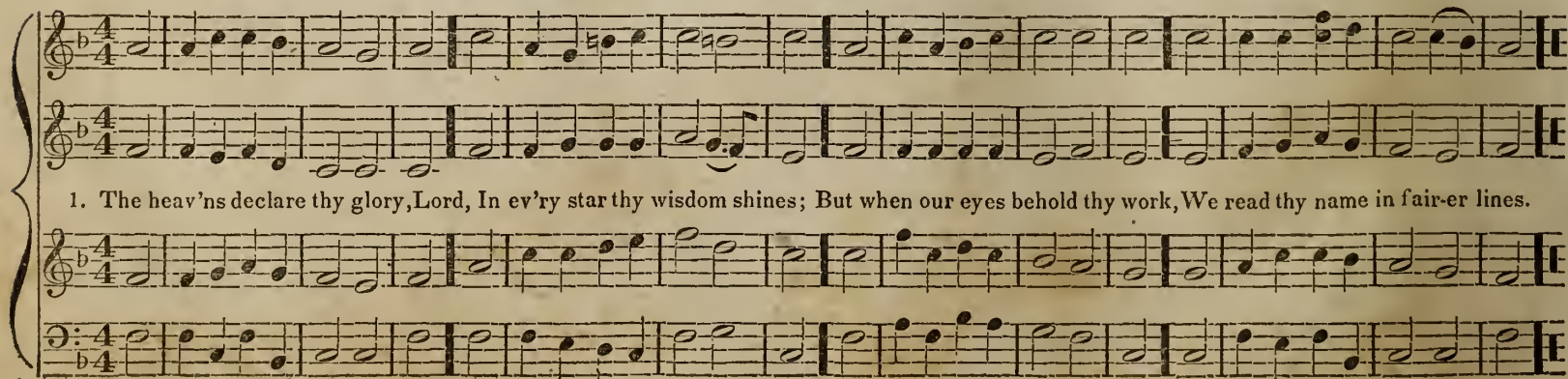
Glory, honor, praise and pow'r, be unto the Lamb forever, Jesus Christ is our Redeemer, Hallelujah, Hallelu-jah, Hallelujah, Praise ye the Lord.



Hark! from the tombs, a doleful sound, My ears attend the cry; Ye living men, Come view the ground, Where you must shortly lie.

UXBRIDGE. L. M.

L. MASON.



1. The heav'ns declare thy glory, Lord, In ev'ry star thy wisdom shines; But when our eyes behold thy work, We read thy name in fair-er lines.

1. Say, how may heav'n and earth u - nite? Say, how shall men with an-gels join? What link har-mo-nious may be found, Natures dis-cor - dant to com-bine?

The musical score is for a hymn in 2/2 time, key of D major (two sharps). It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The lyrics are written below the vocal staves.

MORTALITY. L. M.

Show pity, Lord, O Lord, forgive, Let a re - pent-ing reb - el live; Are not thy mercies large and free, May not a sinner trust in thee, May not a sin-ner trust in thee.

The musical score is for a hymn in 2/2 time, key of D major (two sharps). It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The lyrics are written below the vocal staves. A piano marking 'p' is present below the first staff of the accompaniment, and a 'tutti' marking is at the bottom of the final staff.

O could we speak the matchless worth, O could we sound the glo-ries forth, Which in our Saviour shines, We'd soar and touch the heav'nly strings, And

This system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music features various note values, including eighth and sixteenth notes, and rests. A dynamic marking 'p' (piano) appears in the second staff.

vie with Gabriel while he sings, In notes almost divine ; We'd soar and touch the heav'nly strings, And vie with Gabriel while he sings, In notes, &c.

This system also consists of four staves with the same key signature and time signature as the first system. The lyrics are distributed across the staves. The music continues with similar note values and rests.

Not all the blood of beasts On Jewish al-tars slain, On Jewish altars slain, Could give the guilty conscience peace, Could give the guilty conscience peace, Or wash away the stain.

HINSBURY. C. M.

His love ex-ceeds your highest tho'ts, He par-dons like a God; He will forgive your numerous faults, Thro' a Re-deemer's blood, Thro' a Redeemer's blood.

[23]

'mer's blood, Thro' a Redeemer's blood.

Sal - va - tion let the ech - o fly The spa - cious earth a - round, The spa - cious earth a round, While all the armies

p

p

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody in the upper voice and a supporting bass line. The lyrics are written below the staves, with a piano (*p*) dynamic marking appearing above the bottom staff.

of the sky, Con-spire to raise, the sound, Conspire to raise the sound, to raise the sound.

p *f* *p*

This system contains the next two staves of music. The top staff continues the melody, and the bottom staff continues the bass line. The lyrics are written below the staves, with dynamic markings of piano (*p*), forte (*f*), and piano (*p*) appearing above the bottom staff. The system concludes with a double bar line.

O no, till life it - self de - part, His name shall cheer and warm my heart, His name shall cheer and warm my heart,

This musical system consists of four staves. The top staff is a vocal line in G major (one flat) and 2/4 time. The second and third staves are piano accompaniment, with the third staff being the bass line. The lyrics are written below the piano staves.

And lisp - ing this from earth, I'll rise and join the cho-rus in the skies, Join the cho-rus in the skies.

This musical system continues the hymn with four staves. It includes dynamic markings: *p* (piano) at the beginning of the vocal line, *pp* (pianissimo) in the piano accompaniment, and *f* (forte) at the end of the vocal line. The lyrics are written below the piano staves.

O for a thousand tongues to sing My dear Redeemer's praise, My dear Redeemer's praise! The glories of my God and

King, The glories of my God and King . . . The triumphs of his grace, The triumphs of his grace, The triumphs of his grace.

The glories of my God and King, The triumphs of his grace, The triumphs of his grace.

He reigns, the Lord, the Savior reigns; Praise him in e - van - gel - ic strains; Let the whole earth in songs rejoice, And distant islands join their voice.

This musical score is for the hymn 'PARIS. L. M.' by Billings. It is written for four staves in G major (one sharp) and common time. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'He reigns, the Lord, the Savior reigns; Praise him in e - van - gel - ic strains; Let the whole earth in songs rejoice, And distant islands join their voice.'

ST. PETERS. L. M.

O that, O that my load of sin were gone, O that I could at last sub - mit, At Jesus' feet to lay it down, To lay my soul at Jesus' feet.

This musical score is for the hymn 'ST. PETERS. L. M.' by Billings. It is written for four staves in G major (one sharp) and 3/2 time. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'O that, O that my load of sin were gone, O that I could at last sub - mit, At Jesus' feet to lay it down, To lay my soul at Jesus' feet.'

Blow ye the trum - - pet, blow! The glad - ly sol - emn sound Let all the

The first system of the musical score for 'Dunstable' consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'Blow ye the trum - - pet, blow! The glad - ly sol - emn sound Let all the'.

The na - tions know, To earth's re - mot - est bounds, The year of Ju - bi - lee is come! The year of Ju - bi -

The second system of the musical score continues the composition. It also consists of four staves with the same key and time signatures. The lyrics are: 'The na - tions know, To earth's re - mot - est bounds, The year of Ju - bi - lee is come! The year of Ju - bi -'. The system ends with a double bar line.

year of Ju - bi - lee is come, of Ju - bi - lee is come,
 The year of Ju - bi - lee is come, Re -
 Re - turn, ye ransomed,

turn, ye ran - somed, Re - turn, ye ran - - - somed sin - ners, home.

Musical score for the first system of the hymn "Come, Holy Ghost". The score is written for four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are: "Come, Ho - ly Ghost, all quick'-ning fire, Come, and in me de - light to rest;"

Come, Ho - ly Ghost, all quick'-ning fire, Come, and in me de - light to rest;

Musical score for the second system of the hymn "Come, Holy Ghost". The score is written for four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are: "Drawn by the lure of strong de - sire, O come and con - se - crate my breast."

Drawn by the lure of strong de - sire, O come and con - se - crate my breast.

The temple of my soul pre - pare, And fix thy sa - cred dwell - ing there

ALLOA. C. M.

Moderato.

Throughout all a - ges shall en - dure Thine ev - er - last - ing reign ; Thine high dominion, firm and sure, For - ev - er shall remain, For - ev - er shall re - main.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the middle staff.

O love di - vine, how sweet thou art! When shall I find my

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the middle staff.

will - ing heart, All tak - - - en up by thee; I thirst, I faint,

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the middle staff.

I thirst, I faint, I die to prove, The great - ness of Re - deem - ing

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the middle staff.

love, The love of Christ to me, . . . The love of Christ to me.

REFUGE. 7s & 6s.

CLIFFORD.

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with various note values including eighth and sixteenth notes, and rests. The second staff is a piano accompaniment in treble clef, featuring a steady eighth-note accompaniment. The third staff is a vocal line in treble clef, continuing the melody. The fourth staff is a piano accompaniment in bass clef, also featuring a steady eighth-note accompaniment. The lyrics 'To the ha - ven of thy breast, O son of man, I fly; Be my re - fuge' are written below the third staff.

To the ha - ven of thy breast, O son of man, I fly; Be my re - fuge

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef, continuing the melody from the first system. The second staff is a piano accompaniment in treble clef, continuing the eighth-note accompaniment. The third staff is a vocal line in treble clef, continuing the melody. The fourth staff is a piano accompaniment in bass clef, continuing the eighth-note accompaniment. The lyrics 'and my rest: For O the storm is high. Save me from the fu - ri - ous blast;' are written below the third staff.

and my rest: For O the storm is high. Save me from the fu - ri - ous blast;

The first system of the musical score consists of four staves. The top staff is a single melodic line in G major (one flat). The second and third staves are a piano accompaniment in G major, with the right hand playing chords and the left hand playing a bass line. The fourth staff is a bass line for the piano. The lyrics are written below the piano accompaniment. The music features a variety of note values, including eighth and sixteenth notes, and rests. A piano dynamic marking (*p*) is present in the second measure of the piano accompaniment.

cov - ert from the tem - - - pest be: Hide me, Je - sus, till o'er - - past the storm of

The second system of the musical score consists of four staves, continuing the melody and piano accompaniment from the first system. The lyrics are written below the piano accompaniment. The music continues with various note values and rests. A forte dynamic marking (*f*) is present in the second measure of the piano accompaniment.

sin I see, Hide me, Je - - sus, till o'er - - past the storm of sin I see.

A - way with our sor - row and fears, We soon shall re - cov - er our home,

The ci - ty of saints shall ap - pear, The day of e - - ter - ni - ty come.

Pin. For.

From earth we shall quick - ly re - - move, And mount to our na - tive a - bóde, The house of our

Pin. For.

This system contains four staves of music. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the second and third staves. The first staff has a 'Pin.' marking above it, and the second staff has a 'For.' marking above it. The third staff has a 'Pin.' marking below it, and the fourth staff has a 'For.' marking below it.

For.

Fa - ther a - - bove; The pal - ace of an - gels and God, The pal - ace of an - gels and God.

p For.

This system contains four staves of music. The first staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the second and third staves. The first staff has a 'For.' marking above it. The second staff has a 'Fa - ther a - - bove; The pal - ace of an - gels and God, The pal - ace of an - gels and God.' marking below it. The third staff has a '*p*' marking below it, and the fourth staff has a 'For.' marking below it.

Lord what a heav'n of sav - ing grace Shines thro' the beauties of thy face, And lights our pas - sions

to a flame: Lord, how we love thy charming name. Lord, how we love thy charm - ing name

Four staves of music in G major (one sharp) and common time. The melody is written on the first staff, and the accompaniment is on the second, third, and fourth staves. The lyrics are written below the second staff.

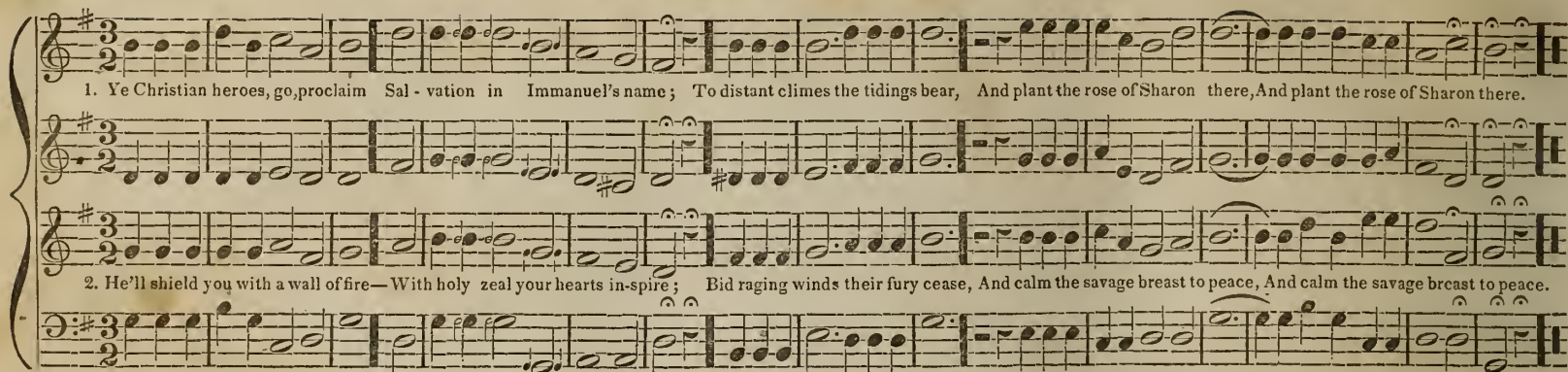
O thou that art the Lord of hosts, That man is tru-ly blest, Who by as-sur-ed con-fi-dence On thee a-lone doth rest.

ARLINGTON. C. M.

DR. ARNE.

Four staves of music in G major (one sharp) and 3/2 time. The melody is written on the first staff, and the accompaniment is on the second, third, and fourth staves. The lyrics are written below the second staff.

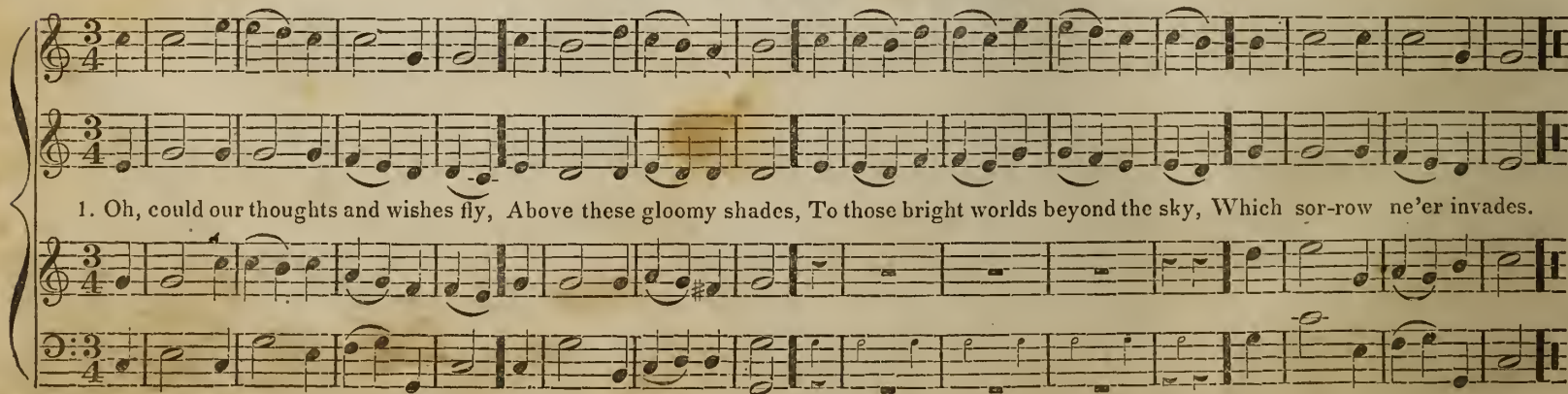
This is the day the Lord hath made, He calls the hours his own; Let heav'n rejoice—let earth be glad, And praise surround his throne.



1. Ye Christian heroes, go, proclaim Sal - vation in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sharon there, And plant the rose of Sharon there.

2. He'll shield you with a wall of fire— With holy zeal your hearts in-spire; Bid raging winds their fury cease, And calm the savage breast to peace, And calm the savage breast to peace.

COVENTRY. C. M.



1. Oh, could our thoughts and wishes fly, Above these gloomy shades, To those bright worlds beyond the sky, Which sor-row ne'er invades.

PLAINFIELD. C. M.

KIMBALL.

235

Moderato.

Sof.

Let him to whom we all be-long, His sov'reign right as - sert; And take up ev' - ry thankful song, And ev' - ry lov - ing heart. He

Loud.

justly claims us for his own,

The Christian lives to Christ a-lone, To Christ a-lone he dies, To Christ a-lone he dies

Who bo't us with a price,

3. Our days are as the grass, Or like the morn-ing flow'r! When blasting winds sweep o'er the field, It withers in an hour.

4. But thy compassions, Lord, To endless years en-dure; And children's chil-dren ev-er find Thy words of prom-ise sure.

MIGDOL. L. M.

Carmina Sacra.

Moderato

1. Soon may the last glad song a-rise, Thro' all the millions of the skies, That song of triumph which records That all the earth is now the Lord's.

1. Oh, could I speak the matchless worth, Oh, could I sound the glories forth, Which in my Saviour shine! I'd soar, and touch the

4 3 6 4 3 6 3 8 7 6 5

heavenly strings, And vie with Gabriel, while he sings In notes almost divine, In notes al - most divine.

6 7

2
I'd sing the precious blood he spilt,
My ransom from the dreadful guilt
Of sin and wrath divine:
I'd sing his glorious righteousness,
In which all-perfect, heavenly dress
My soul shall ever shine.

3
I'd sing the characters he bears,
And all the forms of love he wears,
Exalted on his throne:
In loftiest songs of sweetest praise,
I would to everlasting days
Make all his glories known.

4
Well—the delightful day will come,
When my dear Lord will bring me home,
And I shall see his face:
Then, with my Saviour, brother, friend,
A blest eternity I'll spend,
Triumphant in his grace.

• This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

Church Psalmody. Hy. 69.

The Tenor and Bass may be omitted.

1. Sis-ter, thou wast mild and lovely, Gentle as the summer breeze, Pleasant as the air of evening, When it floats a-mong the trees.

2. Peaceful be tt / si - lent slumber, Peaceful, in the grave so low; Thou no more wilt join our number, Thou no more our songs shalt know.

3. Dearest sis-ter, thou hast left us, Here thy loss we deeply feel; But 'tis God that hath bereft us, He can all our sorrows heal.

4. Yet again we hope to meet thee, When the day of life is fled, Thou, in heav'n, with joy to greet thee, Where no farewell tear is shed.

NOWELL. S. M.

Moderato.

1. Let songs of end - less praise, From every na-tion rise; Let all the lands their tribute raise, To God who rules the skies.

1. Guide me, O thou great Je - hovah, Pilgrim through this barren land: I am weak—but thou art mighty; Hold me with thy powerful hand,

2. Opon now the crystal fountain, Where the healing streams do flow; Let the fiery cloudy pillar Lead me all my journey through.

3. When I tread the verge of Jordan, Bid my anxious fears subside: Bear me through the swelling current, Land me safe on Canaan's side;

56 34 56 34 6 6 4 65 56 56 34 6 6 4 5#

SOLO. Bread of heaven, Bread of heaven, *TUTTI.* Feed me till I want no more— Feed me till I want no more. *2d ending.*

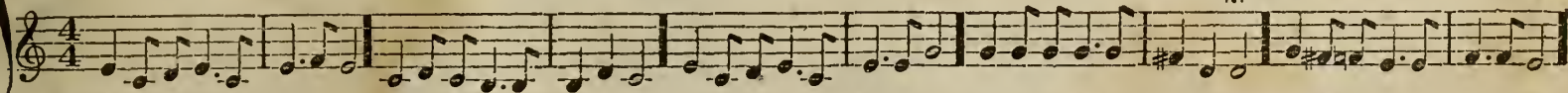
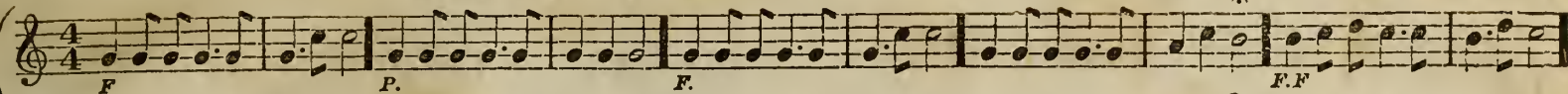
Strong Deliverer — Strong Deliverer, *SOLO.* Be thou still my strength and shield— Be thou still my strength and shield. *TUTTI.*

SOLO. Songs of praises— Songs of praises, *TUTTI.* I will ever give to thee— I will ever give to thee.

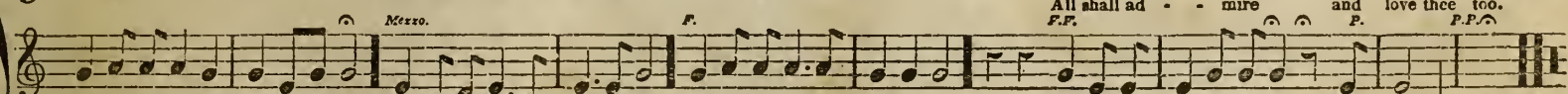
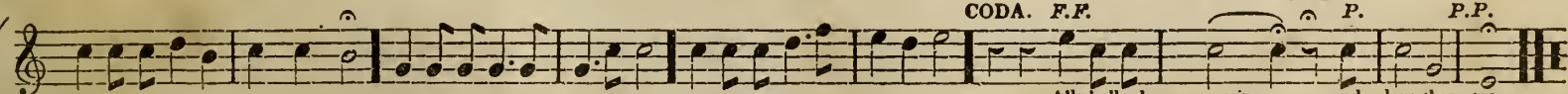
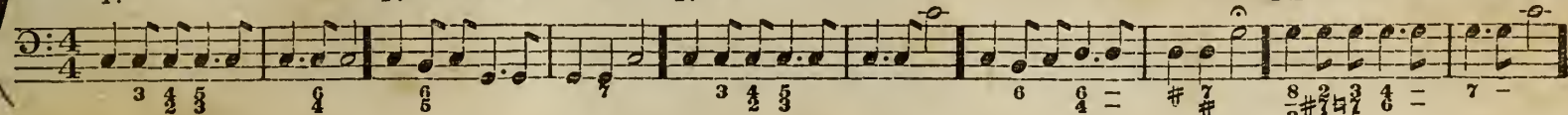
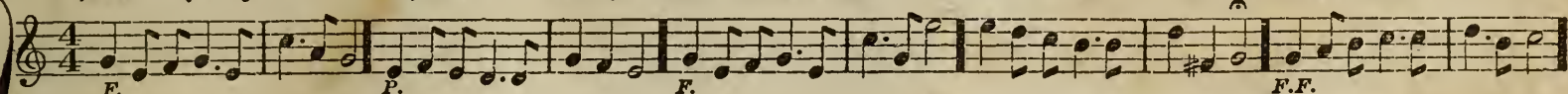
56 4 5

Not to our names, thou only just and true, Not to our worthless names is glory due; Thy power and grace, thy truth and justice, claim,

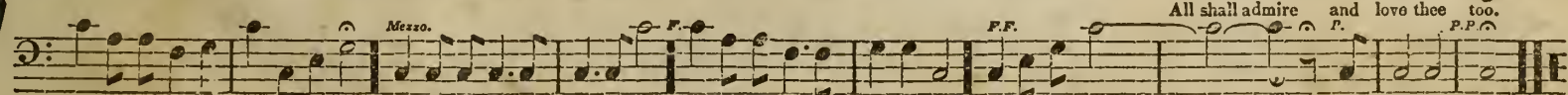
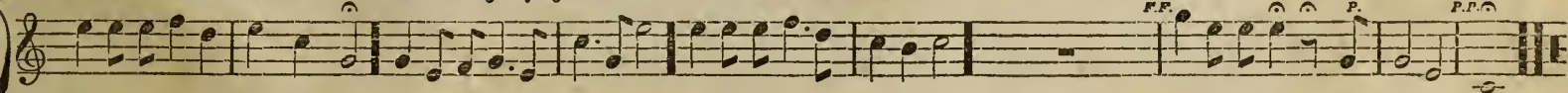
Immortal honors to thy sovereign name. Shine thro' the earth, from heaven thy blest abode, Nor let the heathen say, "Where is your God."



1. Zion, awake!—thy strength renew, Put on thy robes of beauteous hue; Church of our God, arise and shine, Bright with the beams of truth divine! 2. Soon shall thy radiance stream afar,



Wide as the heathen nations are. Gentiles and kings thy light shall view: All shall admire and love thee too.



All shall ad - mire - - - - and love thee too.

The first system of the musical score consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is two flats (Bb and Eb), and the time signature is 3/4. The melody is written in the treble clef on the top staff, with the lyrics 'The Lord is just in all his ways, And ho - ly in his works each one, He's' written below it. The word 'Air.' is written below the first staff. The bass line is written in the bass clef on the bottom staff. The music is in a simple, folk-like style with a steady rhythm.

The Lord is just in all his ways, And ho - ly in his works each one, He's

The second system of the musical score consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is two flats (Bb and Eb), and the time signature is 3/4. The melody is written in the treble clef on the top staff, with the lyrics 'near to all who on him call, Who call in truth, Who call in truth on him a - lone.' written below it. The bass line is written in the bass clef on the bottom staff. The music continues in the same simple, folk-like style as the first system.

near to all who on him call, Who call in truth, Who call in truth on him a - lone.

Maestoso.

1. Lo! the Lord Je - ho-vah liv-eth! He's my rock, I bless his name: He, my God, sal-va-tion giveth; All ye lands ex-alt his fame.

2. God, Mes-si - ah's cause maintaining, Shall his righteous thrones extend: O'ea the world the Saviour reigning, Earth shall at his footstool bend.

OSGOOD. 8s, 7s & 4.

Arranged from RITTER.

With tenderness and feeling.

1 { Hear, O sinner, mercy hails you, Now with sweetest voice she calls, } Hear, O sinner, Hear, O sinner, 'Tis the voice of mercy calls, 'Tis the voice of mer - cy calls.

Bids you haste to seek the Saviour, Ere the hand of justice falls.

Ritard.

Rather Slow.

1 { On the moun-tain's top ap - pear - ing, Lo! the sa - cred her - ald stands! } Mourn-ing
 Wel - come news to Zi - on bear - ing, Zi - on, long in hos - tile lands. }

2 { Lo! thy sun is risen in glo - ry! God him-self ap - pears thy friend! } Great de-
 All thy foes shall flee be - fore thee; Here their boast - ed tri - umphs end: }

cap-tive! God him - self shall loose thy bands, God him - self shall loose thy bands.
 Hal - le - lu-jah! Praise the Lord.

Hal - le - lu-jah! Praise the Lord.

liv'rance, Zi - on's King vouch-safes to send, Zi - on's King vouch - safes to send.
 Hal - le - lu-jah! Praise the Lord.

If the Hallelujah should be preferred to repeating the last line, let the small notes be sung, and observe the

4. The various months thy goodness crowns; How bounteous are thy ways! The bleating flocks spread o'er the downs,

34 5 45 3 7 43 3 3 3 3 3 56 4 5 34 7 4 5 3 65 45

And shepherds shout thy praise, And shepherds shout thy praise.

And shepherds shout thy praise—And shepherds shout thy praise.

7 6 6 4 7

1
The Lord is good, the heavenly king,
He makes the earth his care;
Visits the pastures every spring,
And bids the grass appear.

2
The times and seasons—days and hours,
Heaven, earth, and air are thine;
When clouds distil in fruitful showers,
The author is divine.

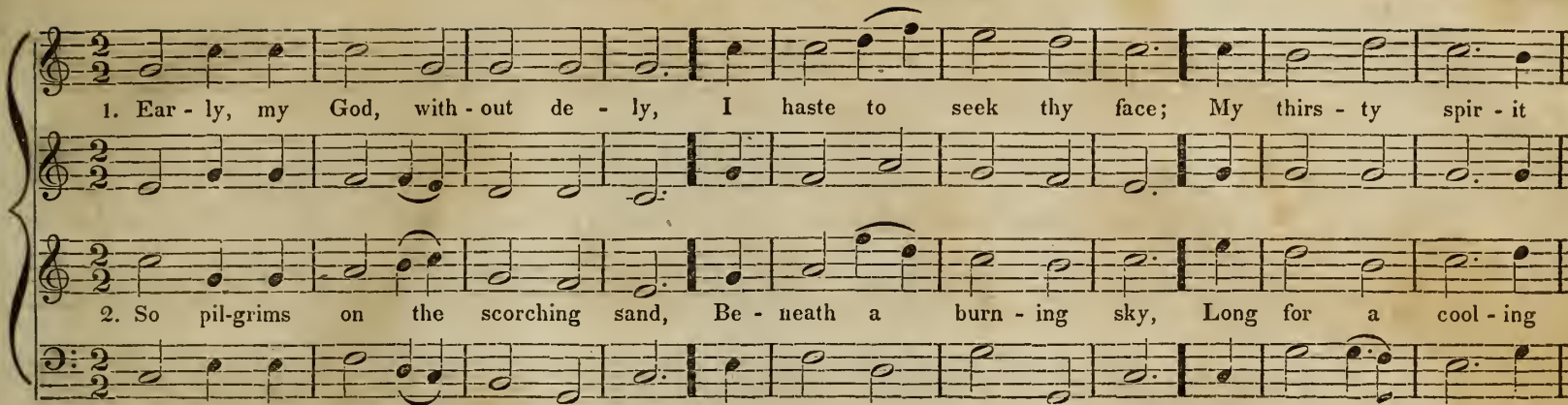
3
The softened ridges of the field
Permit the corn to spring;
The valleys rich provision yield,
And all the laborers sing.
Church Psalmody, Ps 65th, 4th Pt.

The Lord is our shepherd, our guardian and guide, What - ever we want, he will kindly provide; To sheep of his

6 4 3 4 3 6 3 4 2

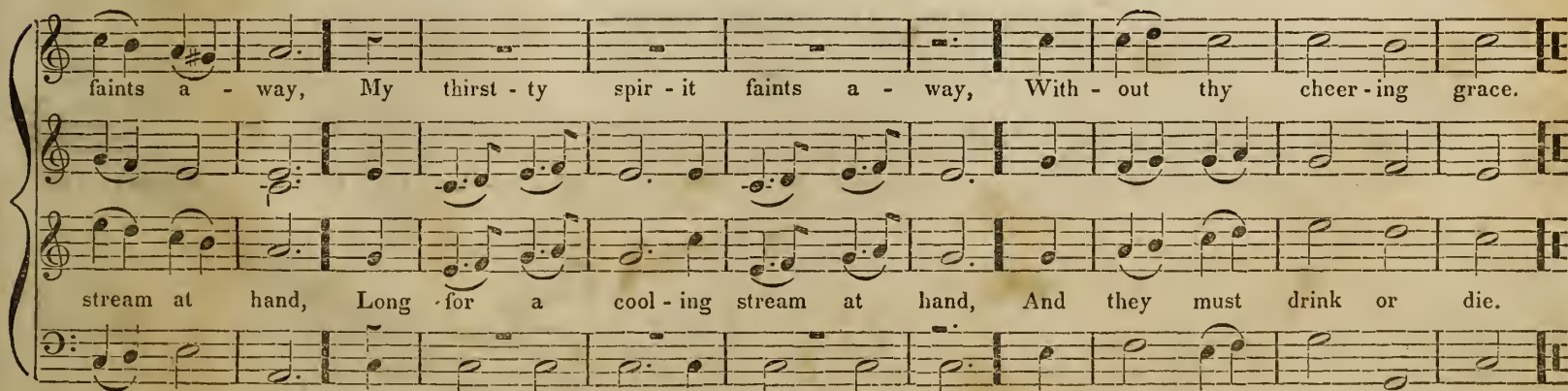
pasture his mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.

7 6 6 4 3 6 3 4 2



1. Ear - ly, my God, with - out de - ly, I haste to seek thy face; My thirs - ty spir - it

2. So pil-grims on the scorching sand, Be - neath a burn - ing sky, Long for a cool - ing



faints a - way, My thirst - ty spir - it faints a - way, With - out thy cheer - ing grace.

stream at hand, Long for a cool - ing stream at hand, And they must drink or die.

Adagio.

Ho-ly, ho-ly, ho-ly Lord! Live, by heav'n and earth adored! Fill'd with thee, let all things cry, Glo - ry be to God most high.

ROUND. "Ye Christian heralds."

1
Ye christian her - alds go pro-claim Sal - va - tion— sal - va - tion in Im - man-uel's name; To

2

3

4
dis - tant climes the tid - ings bear, And plant the rose of Shar - on, of Shar - on there.

Moderato.

O Lord thou art my God and King; Thee will I mag - ni - fy and praise. I will Thee bless and glad - ly

sing, Un - to Thy Ho - ly Name al - ways, I will Thee bless, and glad - ly sing un - to Thy Ho - - ly name al - ways.

Pia.

For.

Pia.

For.

The angel of the Lord came down, And
 While shepherds watched their flocks by night, All seat-ed on the ground, The an-gel of the Lord came down, And glo - ry
 The an-gel, &c.
 The an-gel, &c.

And glo - ry, &c. The an - gel, &c.
 shone around, And glo - - - ry shone a-round, The an-gel of the Lord came down, And glo - ry shone a - - - round.
 The an-gel, &c. And glo - ry, &c.
 glo - - - - - ry shone around, The angel, &c.

Da - vid the king was grieved and moved, He went to his chamber, his chamber and wept, O my son!

And, as he went, he wept and said

The first system of the musical score is written for four staves. The top two staves are treble clef, and the bottom two are bass clef. The time signature is 2/4. The key signature has one sharp (F#). The lyrics are written below the staves, with some words aligned under specific notes.

Would to Heaven, &c.

O my son! Would to heaven I had died, Would, &c. For thee, O Ab-salom my son, my son.

The second system of the musical score continues the composition. It also consists of four staves (two treble, two bass) in 2/4 time with one sharp. The lyrics continue across the staves, with some words aligned under specific notes.

Now shall my soul in God re-joyce, I feel my Savior's cheering voice, My heart awakes to sing his praise, And longs to join immor-tal lays. Hold me, O Jesus, in thine

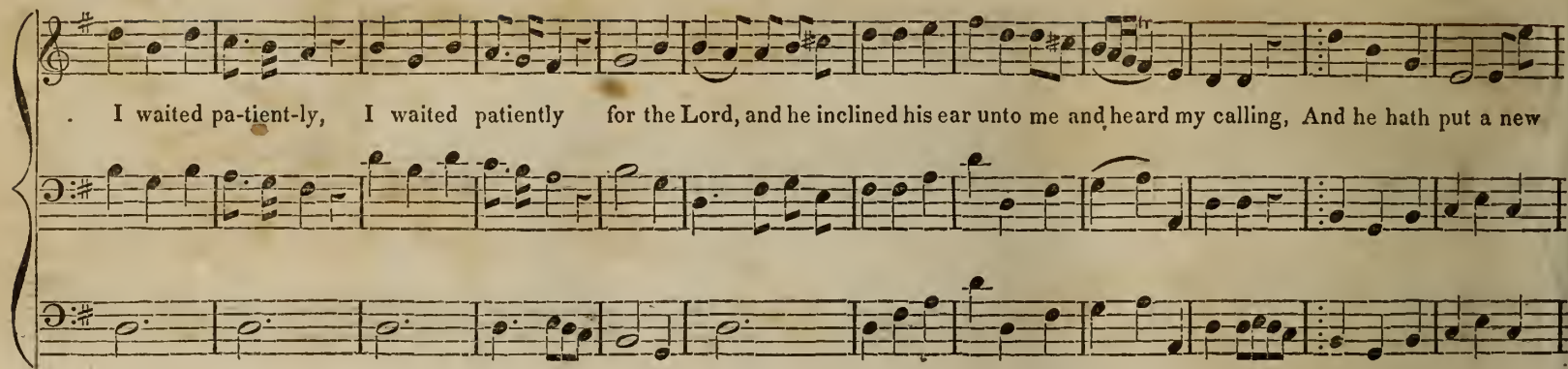
arms, And cheer me with im-mor-tal charms, Till I awake in realms above, Forev-er to en-joy thy love, Till I awake in realms above, Forev-er to en-joy thy love.

Verse. Treble & Bass.

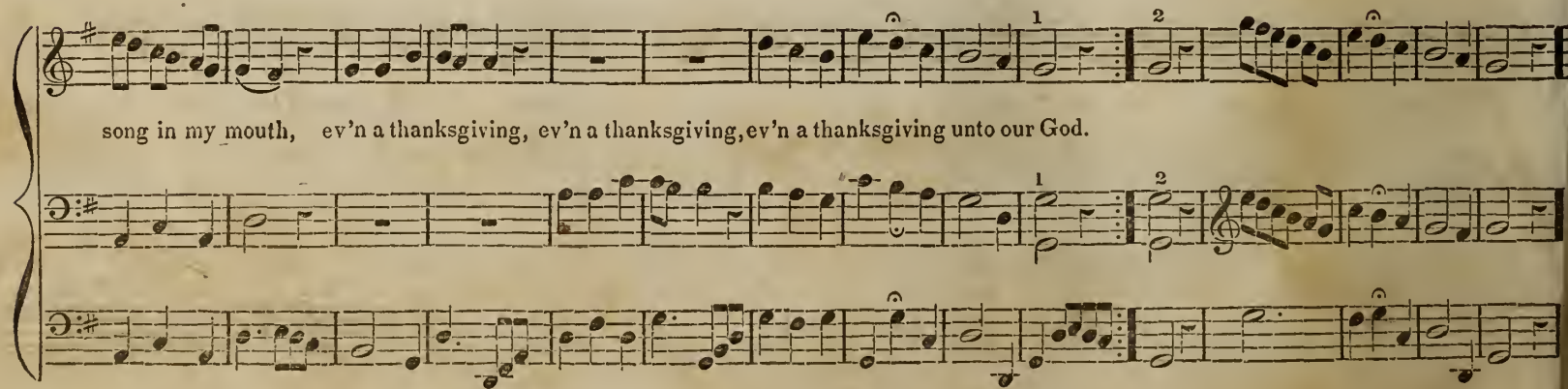
Andante.

I wait-ed pa-tient-ly

I wait-ed pa-tient-ly for the Lord, for the Lord, and he in-clin-ed un-to me and heard my call-ing.



I waited pa-tient-ly, I waited patiently for the Lord, and he inclined his ear unto me and heard my calling, And he hath put a new



song in my mouth, ev'n a thanksgiving, ev'n a thanksgiving, ev'n a thanksgiving unto our God.

Chorus Largo.

Bles-sed, Bles - sed, Bles - sed, Blessed is the man, Blessed is the man, Blessed is the man that hath set his hope, his hope in the Lord,

which thou hast done.

Lord, O Lord my God, Great Great, Great, Great are the wondrous works which thou hast done, which

Great, &c. Great, &c.

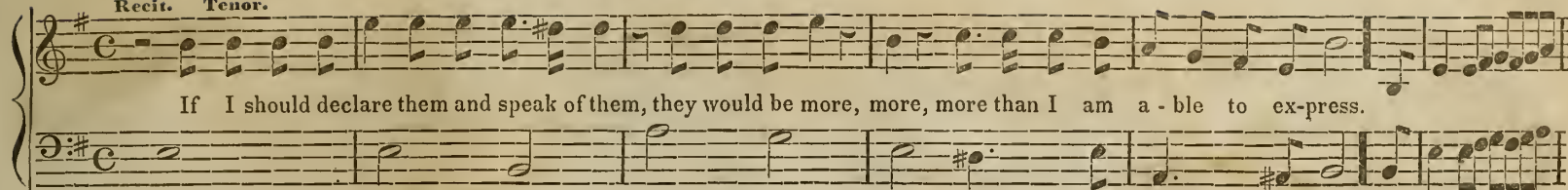
which, &c.

Great are the won - drous works, Great are the won - drous works,
 thou hast done, Great are the won - drous works, Great are the won - drous

Great are the won - drous works, Great are the won - drous

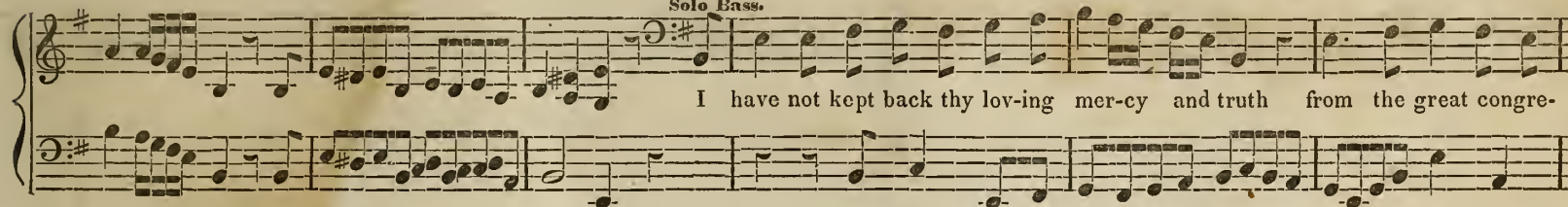
Great, &c. which thou, which thou hast done
 works,
 Great, &c. which thou, which thou hast done.
 works, Great, &c.

Recit. Tenor.

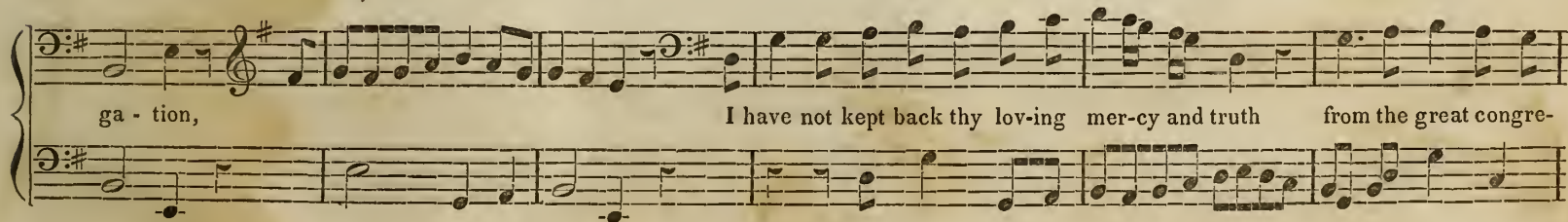


If I should declare them and speak of them, they would be more, more, more than I am a - ble to ex-press.

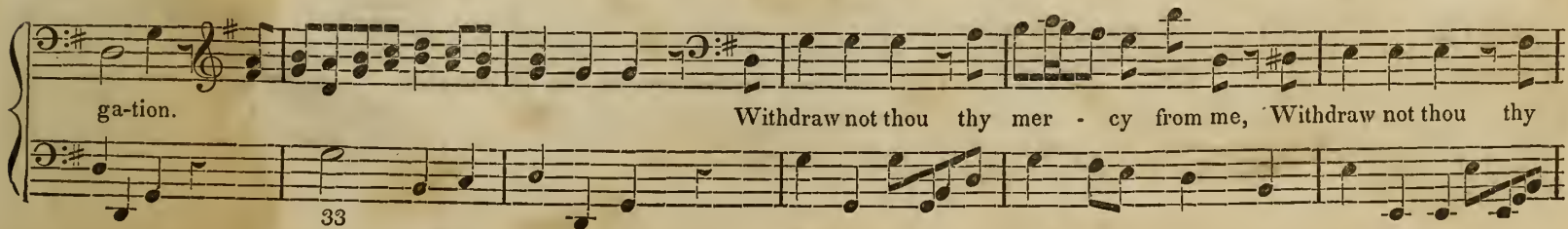
Solo Bass.



I have not kept back thy lov-ing mer-cy and truth from the great congre-



ga - tion, I have not kept back thy lov-ing mer-cy and truth from the great congre-



ga-tion. Withdraw not thou thy mer - cy from me, Withdraw not thou thy

mer - cy from me, O Lord, let thy loving kindness and thy truth,

Chorus Vivace. *f*

Let all those that seek thee be joy-ful and glad, be joy - ful and glad, be

Let all those that seek thee be joyful and glad, Let all those that seek thee be joy-ful and glad, be joy - ful and glad, be

be joy-ful

joy - ful and glad, Be joyful, Be, &c. Be, &c. Be, &c. and
 be, &c. be, &c. be, &c. be, &c. be, &c. be, &c. and

p
 And let such as love thy sal - va - tion, Let, &c. say
 Glad, be glad in thee, And, &c. Let, &c. say
 Inst.

f

al - ways The Lord be praised, the Lord be praised, let all them that seek thee be joy - ful and glad, and let

Voice.

Adagio.

such as love thy sal - va - tion say al - ways, the Lord be praised, the Lord be praised, the Lord be praised.

Praise God from whom all blessings flow, Praise him all creatures here below, Praise him above, Praise, &c.

above, Praise, &c. Praise Father, Son, Praise Father, Son, Praise Father, Son, and Holy Ghost, Praise Father Praise him, &c. Praise, &c.

Praise, &c.

Son, and Holy Ghost, Praise, &c. Praise, &c. Hal-le-lujah, Hallelujah, Hal-lelu-jah, Amen, A-

men, Hallelujah, Halle-lujah, Hallelu-jah, Halle-lu-jah, Halle-lujah, Amen, Hallelujah, Amen, Hallelujah, Amen.

Hal-le-lu-jah, Hallelujah, Halle-lu-jah, Amen,

Be glo - - ry ev - - - - er - more.

To Father, Son, and Ho-ly Ghost, The God whom we a - dore, Be glo - - ry ev - - er - more.

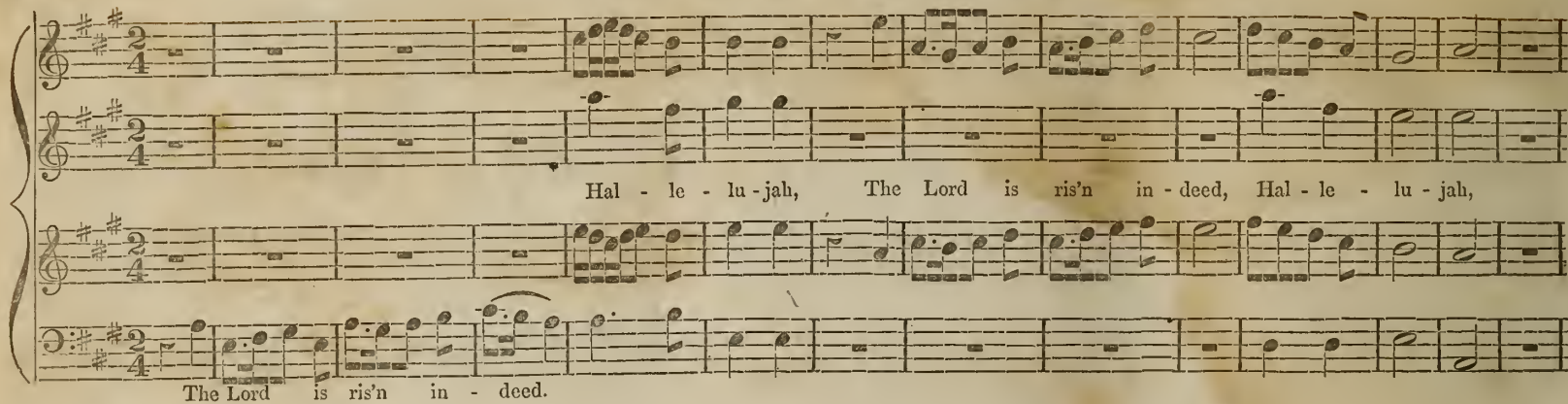
Be glo-ry as it was, is now, and shall be ev - er - more.

Be, &c. *p* Be glo - ry as it was, is now, and shall be ev - er - more.

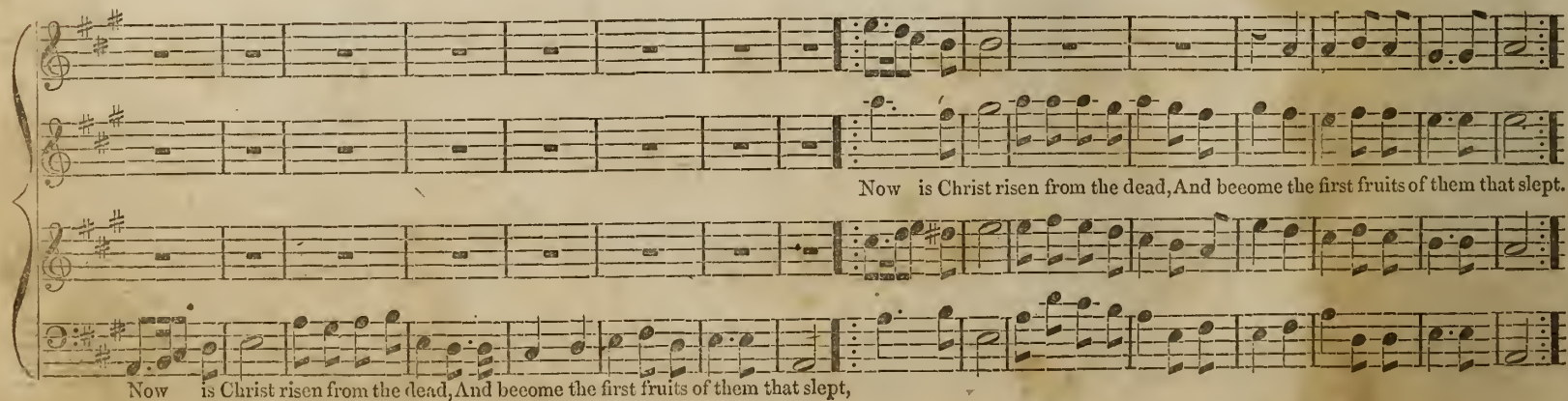
Be glo - - - - ry now and ev - - - - er - more.

Be, &c. *p* Be, &c.

ANTHEM FOR EASTER.



Hal - le - lu - jah, The Lord is ris'n in - deed, Hal - le - lu - jah,
The Lord is ris'n in - deed.



Now is Christ risen from the dead, And become the first fruits of them that slept.

Hal-le-lu-jah, And did he rise, And did he rise, . . .

Halle-lujah, Halle - lu - jah, And did he rise, did he rise, Hear, O ye nations,

And did he rise, And did he rise, . . .

Hear it O ye dead, He rose, he rose, he burst the bars of death, He burst the bars of death, He burst, &c. and triumph'd o'er the grave, Then

He rose, he rose, He burst, &c. He burst the bars of death,

34 He rose, he rose,

Then I rose, Then, &c. And seized e-ter-nal youth, ¹ ²

Then, then I rose, Then I rose, Then I rose, Then first humanity triumphant pass'd the crystal ports of light, And seized e-ter-nal youth,

Then, &c. Then first, &c. And, &c.

Man all immortal, hail! hail! Heav'n all lavish of strange gifts to men, Thine all the glory, Man's the boundless bliss, Thine all the glory, Man's the boundless bliss.

tr

Largo. mp tr *p* *f*

Vital spark of heav'nly flame, Quit, O Quit this mor - tal frame, Trembling, hop - ing, ling'-ring, fly - ing, O the pain the bliss of dy-ing,

Detailed description: This is the first system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains a melodic line with a trill (tr) in the second measure. The middle staff is a treble clef with the same key signature and time signature. It contains a melodic line with dynamics markings: *Largo. mp* (first measure), *tr* (second measure), *p* (third measure), and *f* (fourth measure). The bottom staff is a bass clef with the same key signature and time signature. It contains a bass line. The lyrics are written below the middle staff.

tr *! Affettuoso.* *p*

Hark! Hark! they whis - per,

p *J* tr *p*

Cease, fond na - ture, cease thy strife, And let me lan - guish in - to life. Hark! they whis - per, an - gels say, they whis - per,

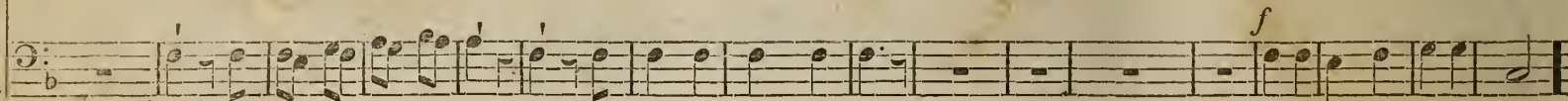
Detailed description: This is the second system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It contains a melodic line with a trill (tr) in the second measure, followed by a section marked *! Affettuoso.* and then *p*. The middle staff is a treble clef with the same key signature and time signature. It contains a melodic line with dynamics markings: *p* (first measure), *J* (second measure), *tr* (third measure), and *p* (fourth measure). The bottom staff is a bass clef with the same key signature and time signature. It contains a bass line. The lyrics are written below the middle staff.



Angels say, they whisper an - gels say, Hark, &c.

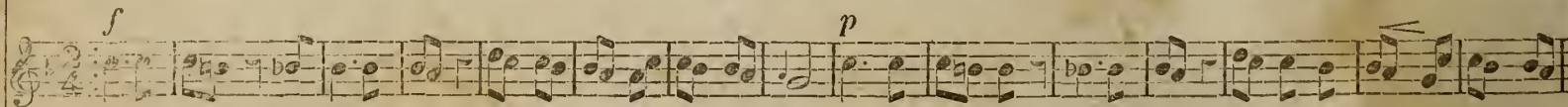
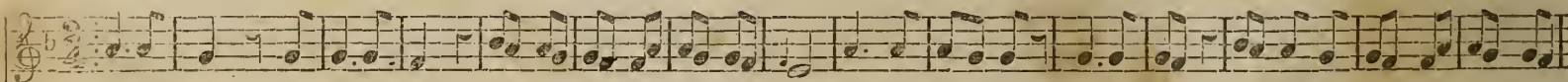


Angels say, Hark! Hark! they whis-per an - gels say, Sis - ter spirit come a - way, Sister spir - it come a - way.

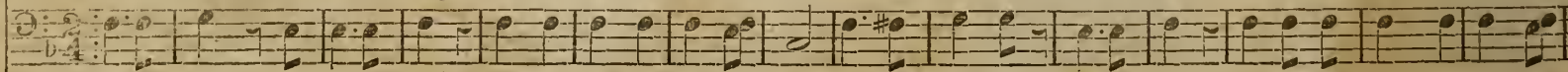


Hark, &c.

Hark, &c.



What is this absorbs me quite, Steals my sen - ses, shuts my sight, Drowns my spir - it, draws my breath, Tell me my soul, can this be



death, tell me my soul, can this be death, The world re-cedes, it dis - appears, Heav'n o-pens on my eyes, my ears With sounds sc - raph - ic ring,

Lend, lend your wings, I mount, I fly, O grave where is thy victory, O grave where is thy victo-ry, O death where is thy sting, O grave where is thy

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, written in treble clef with a key signature of one flat (B-flat). The bottom staff is for the basso continuo, written in bass clef with a key signature of one flat. The music is in a common time signature. The lyrics are written below the vocal staves.

vic-to-ry, O death where is thy sting, Lend, lend your wings, I mount, I fly; O grave where is thy victory, thy victory, O grave where is thy victory, thy vi-to-ry, O

The second system of the musical score continues the composition with three staves. The vocal parts (top two staves) and the basso continuo (bottom staff) are in the same key and time as the first system. The lyrics continue below the vocal staves.

death where is thy sting, O death where is thy sting, Lend, lend your wings, I mount, I fly, O grave where is thy victory, thy victory, And where O death, O death, thy sting.

Aaron 107	*Balerma 56	Derby 126	Giles 162	Lebanon 195	Nehemiah 101	*Reddington 91	St. George's (or Dan-
Ablog 148	Beckington 207	Desertion 138	Glasgow S. M. 145	Lisbon 34	Northfield 58	*Rapture 90	ville) 204
Adam 96	*Boylston 236	Devotion 201	Glasgow L. M. 155	Low Church 43	*Nichols 170	*Rothwell 85	
Amherst 190	Bilsworth 230	Dismissal 186	Grafton 211	Lonsdale 63	*Nowell 238	*Round 248	Tiverton 169
Arabia 46		Dunbar 136	Green's 100dth 201	Lydia 179		Refuge 228	Troy 116
Ascension 220	Canterbury 31	Dunkirk 137	*Germany 132	Ledbury 224	Ocean 192		Tranquillity 143
Asher 112	Caroline 51	*Duke Street 187	*Granby 56		Old Hundred 35	Sarah 89	Trumpet 180
Ashburn 124	Canterbury New 61	*Dimon 172	*Greenville 85	Majesty 66	Oldham 79	*Scotland 171	Tunbridge 141
Ashley 213	Calvary P. M. 206	Dunstable 222		Martyrdom 68	Orland 131	Shrewsbury 88	
Auburn 62	Caleutta 144	Doxology 261	Hallowell 29	Manchester 151	Overton 157	Shoc 31	Uriel 73
*Arundel 174	Canaan . C. M. 179	Doxology 263	Hannah 94	Martys 111	*Oliphant 239	Shields 129	*Uxbridge 214
*Arlington 233	China . C. M. 211		Hamilton 167	Marseilles 182	*Osgood 243	Shelburne 134	*Unam 244
*Ariel 237	*Clifford 146	*Eaton 140	Harmony 181	Malton 205		Sherburne 250	
Anthem Ps. 40th 253	Compassion 28	Ebenezer New 156	Hinsbury 217	*Mear 57	Paris 221	*Shirland 209	Vesper Hymn 176
Do. for Easter 265	Complaint 40	Edom 188	Hinsdale 27	Mersey 83	Parting 159	Sicily 105	Virginia 99
Alloa 224	Coneord C. M. 77	Elizabeth 93	Horsley 149	Milburn Port 60	Peterborough 79	*Silver Street 153	Victory 42
	Coneord L. M. 202	*Ellenthorpe 215	Huddersfield 154	*Missionary Hy. 152	Piety 69	Smyrna 81	
Bangor 32	Cranbrook 50	Elysium 78	*Hebron 132	Monmouth 76	Pickering 120	St. Mark's 26	Walsal 26
Berwick 166	Cyprus . C. M. 173	Enoch 89	*Hamburg 170	Monmouth New 219	Pleyel's Hymn 189	St. David's 44	*Watchman 27
Bedford 41	*Cephas 92	Ephraim 121	*Haddam 174	Mortality 215	Plainfield 235	St. Ann's 68	Wayne 165
Belmont 53	China, L. M. 232	Essex 47	*Halley 193	Mt. Pleasant 82	Portugal 109	St. Alban's 72	Walmer 106
Bethlehem . C. M. 54	Caledonia 49	Eve 108	*Hermon 209	Mt. Ephraim 100	Praise 216	St. James's New 48	*Warwick 57
Bethlehem . L. M. 55	*Claremont 185	Exultation 175		Mt. Horeb 104	Psalm 46th 210	St. Bridget's 169	Wells 38
Bethel 71	*Cyprus . L. M. 234	Exhortation, L. M. 197	Irish 97	Mt. Sinai 115	Psalm 119th 191	St. Martin's 113	Whitby 164
Benjamin 110	*Coventry 234	*Egdon 241	Italy 178	Mt. Zion 226	Ps. 34th (Wiltshire) 198	St. Paul . P. M. 119	Wirksworth (Ayles-
Benjamin 249	Canaan . L. M. 242			*Migdol 236	St. Asaph 196	Stafford 150	bury) 25
Birmingham 158	Cornwall 103	Falcon Street 64	Joshua 125	*Mt. Vernon 238	Stafford 150	*Stephens 136	Windsor 32
Blackburn 41	Coronation 51	Fallsouth 160	Josiah . C. M. 128		*Park Street 35	Starof Bethlehem 177	Winter 111
Bolton 218	*Confidenee 252	Falmouth 184	Josiah . P. M. 130	Nativity 147	*Portuguese Hy. 246	St. Peter's 221	Worcester 122
Bridport 200		Fountain 52	Judah 95	Naples 38	*Purvis 153	Sunbury 37	*Wilton 240
Brattle Street 33	Daniel 86	French 44	Judgment 65	Nativity 74	Queenborough 139	Sumner 87	*Wilmot 243
Bridgewater 114	Daniel Street 161	Frazer 103		*Newcourt 212	Resignation, L. M. 36	*Seasons 84	*Woodstock 204
Brixham 135	Danbury 117	Freancis 147	*Kir 248	New Wigan 30	Resignation, C. M. 36	*Salem 245	Yarmouth 102
Broomsgrove 154	Danville 204	Frederickton 183	King David's An-	New Windsor 45	Redemption 194	St. Paul's . C. M. 233	
Buckingham 58	Delight 39	Funeral Thought 214	them 251	New London 67	Reuben 217	Shore Cottage 208	Zion . L. M. 163
Burnham 127	Devises 59	*Folsom 81		New Cambridge 71	Romaine 168	*Safely through an -	*Zion . P. M. 84
*Belleville 75	Dundee or French 44		*Lancsboro 247	New Henley 93	Russia 34	other week 203	*Zephon 199
*Brighton 80	Dying Christian 267	Gabriel 118	Lenox 142	New Jerusalem 133			

NOTE. — The tunes marked thus * have the Counter or Alto part set for female voices.

Benjamin

LONG METRE.

Benjamin249	Portugal109	China211	Mercy83	St. George's (or Dan- ville)204	Troy116	Daniel Street . . .161	8s, 7s & 4.
Bethlehem55	Resignation . . .36	Clifford146	Milburn Port . . .60	St. Paul's233	Walsingham . . .27	Frederickton . . .183	Calvary206
Bridgewater . . .114	Reddington . . .91	Concord77	Mt. Pleasant . . .82	Stephens136	Whitby164	Ledbury224	Oliphant239
Birmingham . . .158	Rothwell85	Cornwall103	Naples38	Sunbury137	Wirksworth (Ayles- bury)25	Newcourt212	Osgood243
Berwick166	Russia34	Coronation . . .51	Nativity74	Sumner87	Worcester122	Psalm 46th . . .210	Unam244
Belleville, 6 lines .75	Seasons84	Coventry234	Nativity147	Tiverton169	Yarmouth102		Zion84
Brighton, 6 lines .80	Sicily105	Cyprus173	New Cambridge . .71	Trumpet180		8, 8, 6.	10s & 11s.
Canaan242	Shoel31	Danbury117	New Windsor . . .45	Tunbridge141	6s & 7s.	Ariel237	Hamilton167
Cephas92	St. Peter's . . .221	Danville204	New London . . .67	Uriel73	Joshua125	Beckington207	Wilton240
China232	Tranquillity . .143	Dunstable144	New Henley . . .98	Victory42		Caledonia49	
Complaint40	Uxbridge214	Dundee or French .52	Nehemiah101	Virginia99	6s & 8s.	Harmony181	10s.
Concord202	Wells38	Ebenezer New . .156	New Jerusalem .133	Walsal26	Adam96	Mt. Horeb104	Judgment65
Confidence252	Windham43	Edom188	Nichols170	Warwick57	Burnham127	Mt. Zion226	Wilton240
Cyprus234	Zephon199	Elizabeth93	Northfield58	Wayne165	Delight39	Praise216	11s & 10s.
Daniel86	Zion163	Enoch89	Ocean192	Walmer106	Dunstable222	Rapture90	Folsom81
Derby126		Exultation175	Oldham79	Windsor32	Eve108		11s.
Description138	COMMON METRE.	Failsworth160	Overton157	Winter111	Lenox142	8s & 7s.	Portuguese Hy. .246
Devotion201	Alloa225	Fountain52	Peterborough . . .79	Woodstock . . .204	Mt. Sinai115	Asher112	12s & 11s.
Duke Street . . .187	Arabia46	French44	Piety69		Marseilles182	Dismission186	Scotland171
Eaton, 6 lines . .140	Arlington233	Frazer103	Pickering120	SHORT METRE.		Ephraim121	H. M.
Eglon241	Arundel174	Francis147	Plainfield235	Abloe148	7s.	Giles162	Amherst190
Ellenthorpe . . .215	Ascension . . .220	Funeral Thought .214	Ps. 34th (Wiltshire) .198	Boylston236	Aaron107	Grocnville85	Calcutta144
Exhortation . . .197	Ashley213	Gabriel118	Psalm 119th . . .191	Compassion . . .28	Ashburn124	Mt. Vernon238	Claremont185
Germany132	Auburn62	Grafton211	Resignation . . .36	Cranbrook . . .50	Benjamin110	Parting159	Haddam174
Glasgow155	Bangor32	Hallowell29	Redemption . . .194	Dimon172	Granby56	Queenborough . .139	Purvis153
Green's 100th . .201	Balerma56	Hermon209	Romane168	Dunbar136	Hannah94	Wilmot243	
Hamburg170	Bedford41	Hinsbury217	Salem245	Elysium78	Halley193		
Hebron132	Belmont53	Hinsdale27	Shrewsbury . . .88	Essex47	Kir248		
Horsley149	Bethlehem . . .54	Huddersfield . .154	Shields129	Falcon Street . .64	Mt. Ephraim . .100	Anthem from Psalm 40th253	
Italy178	Bethel71	Irish97	Shelburne . . .134	Falmouth . . .184	Shore Cottage . .208	Anthem for Easter264	
Migdol236	Blackburn . . .41	Josiah128	Sherburne . . .250	Glasgow145	Star of Bethlehem .177	Dying Christian267	
Manchester . . .151	Bolton218	Judah95	Smyrna91	Lisbon34		Doxology, "Praise God from whom all blessings flow."261	
Monmouth76	Brattle Street . .33	Lanesboro . . .247	St. Mark's . . .26	Lonsdale . . .63	7s & 6s.	Doxology, "To Father, Son, and Holy Ghost."263	
Mortality215	Brixham135	Lebanon195	St. David's . . .44	New Wigan . . .30	Dunkirk137	Missionary Hymn .152	King David's Anthem251
Monmouth New .219	Brooms Grove . .154	Low Church . . .43	St. James's New .48	Nowell238	Josiah130	Refuge228	Peace, troubled soul70
Old Hundred . . .35	Bridport200	Lydia179	St. Ann's68	Reuben217	St. Paul119	Round248	Safely through another week203
Orland131	Buckingham . .58	Majesty66	St. Alban's . . .72	Sarah89	8s.	The Vesper Hymn176	
Paris221	Canaan179	Martyrdom . . .68	St. Martin's . . .113	Shirland209			
Park Street . . .35	Canterbury . . .81	Martyrs111	St. Bridget's . .169	Silver Street . .153			
Pleyell's Hymn .189	Canterbury New .61	Malton205	St. Asaph196	Stafford150			
	Caroline51	Mear57					

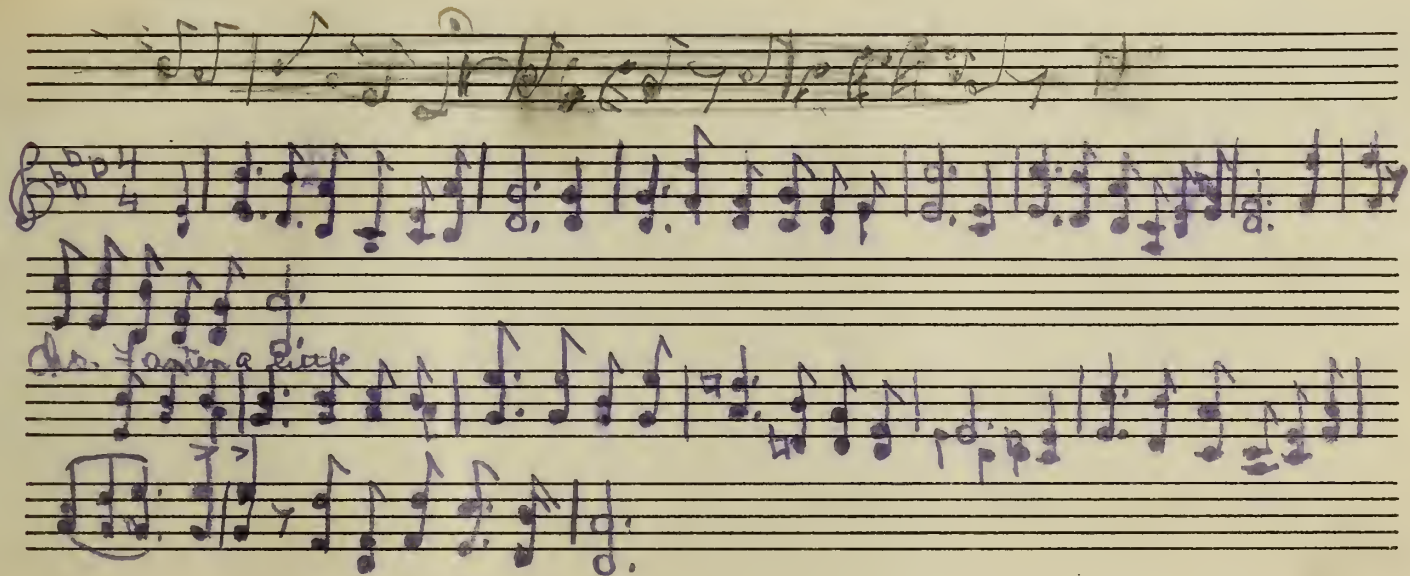
ANTHEMS, &C.

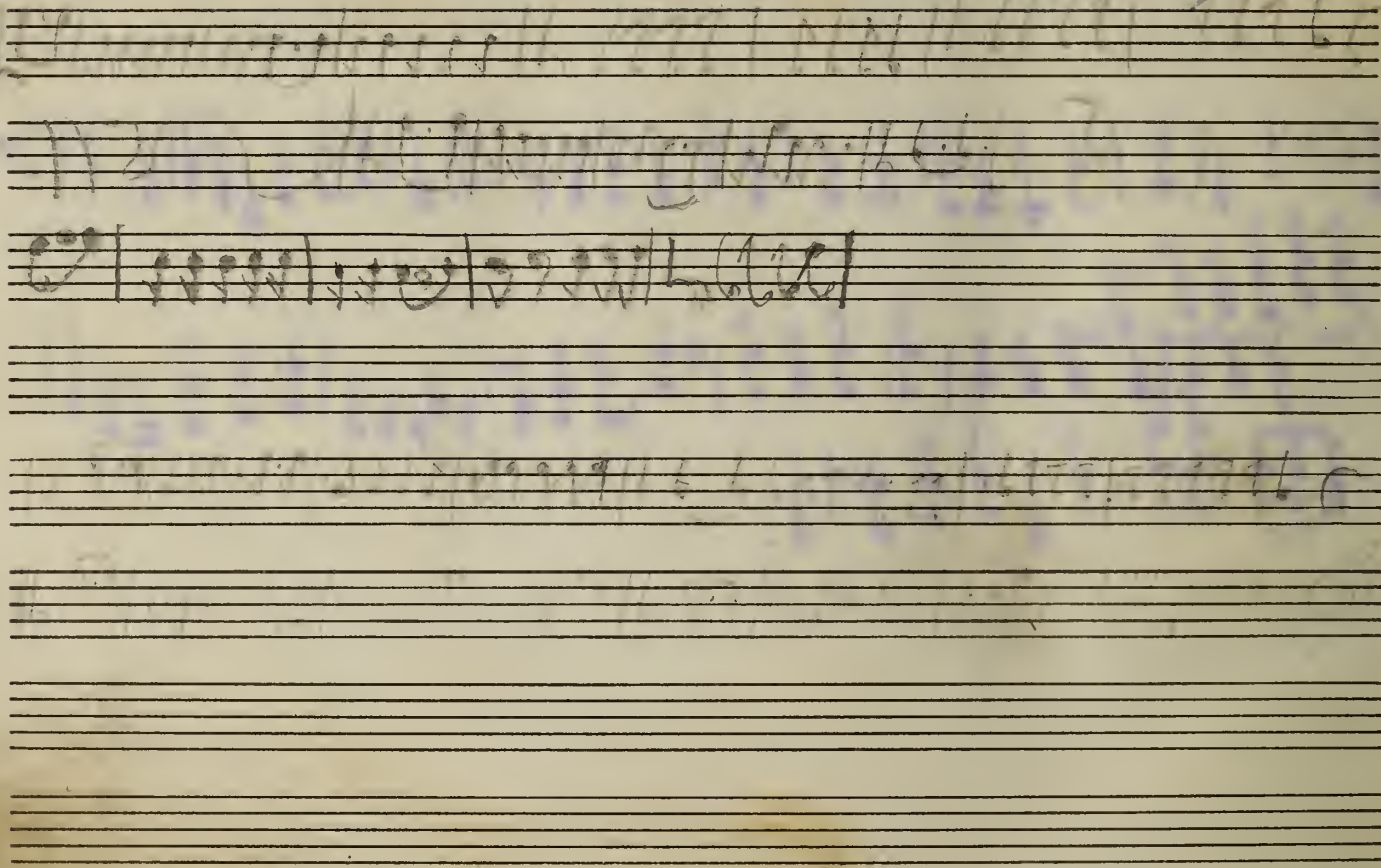
Anthem from Psalm 40th253	
Anthem for Easter264	
Dying Christian267	
Doxology, "Praise God from whom all blessings flow."261	
Doxology, "To Father, Son, and Holy Ghost."263	
King David's Anthem251	
Peace, troubled soul70	
Round248	
Safely through another week203	
The Vesper Hymn176	

Sometimes we'll Understand

IMPROVED.

LONDON





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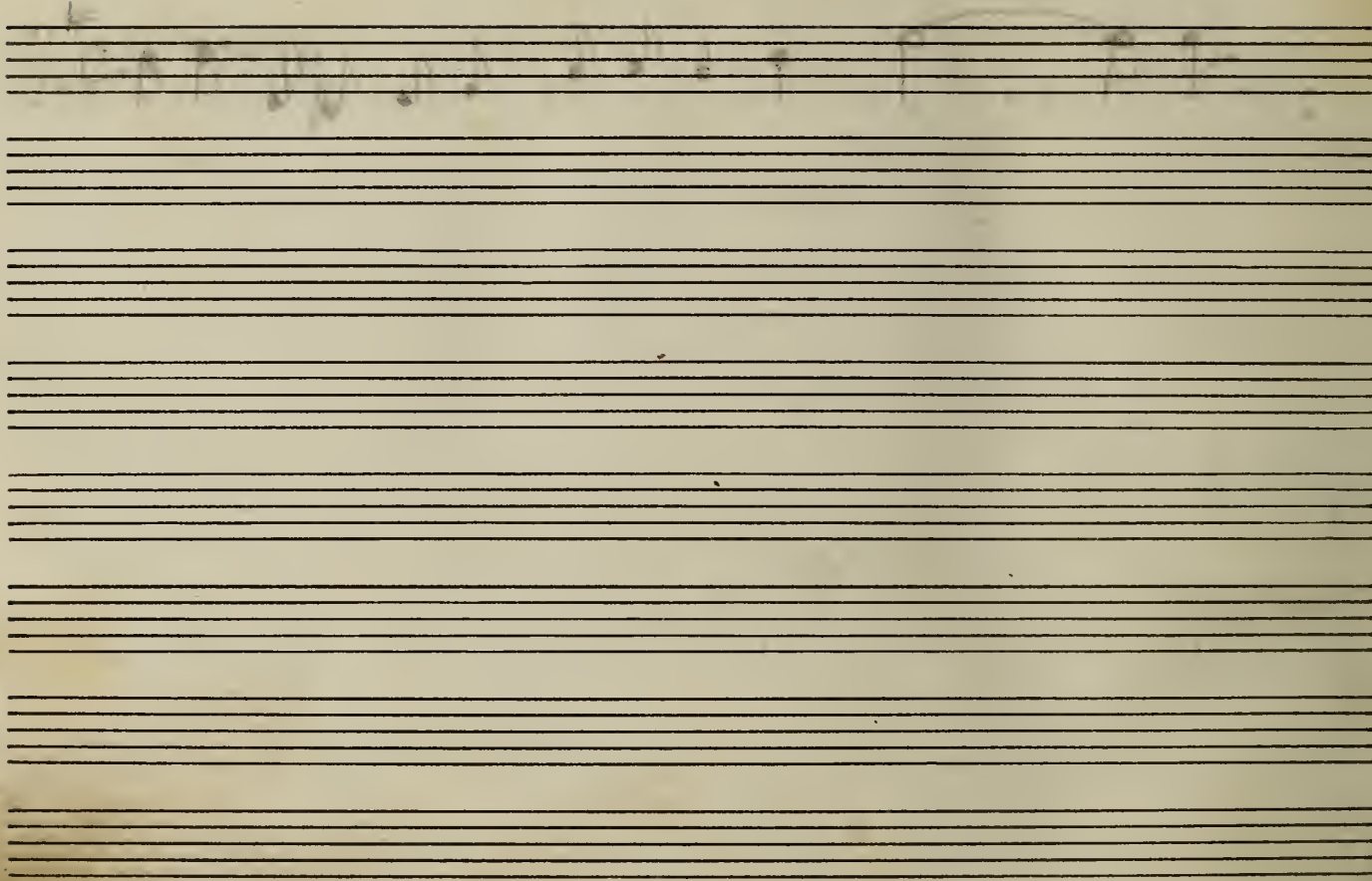
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Chorus

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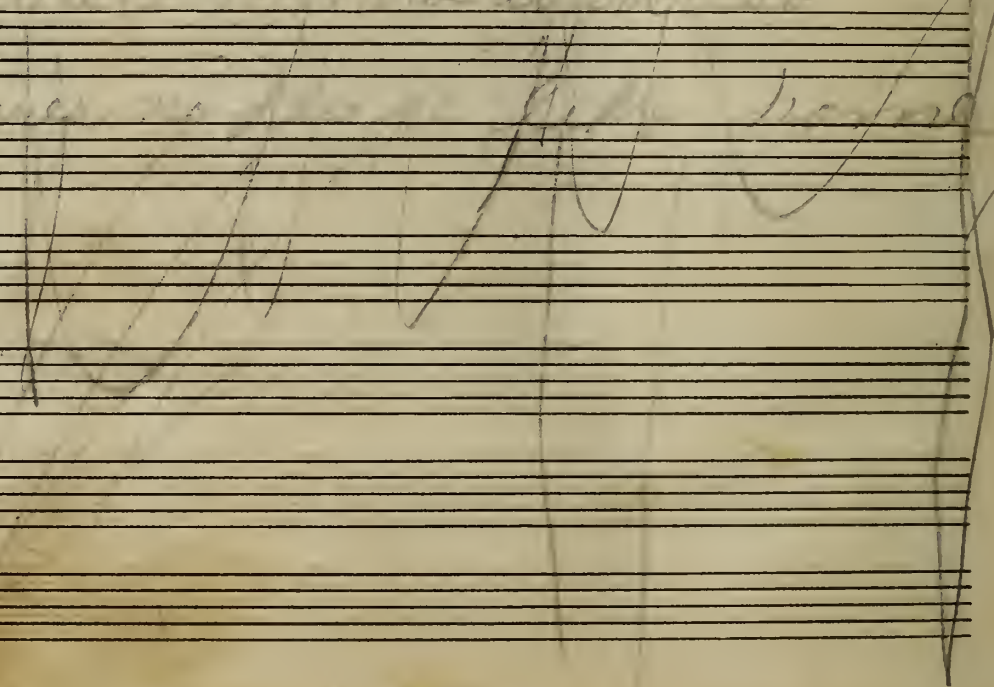


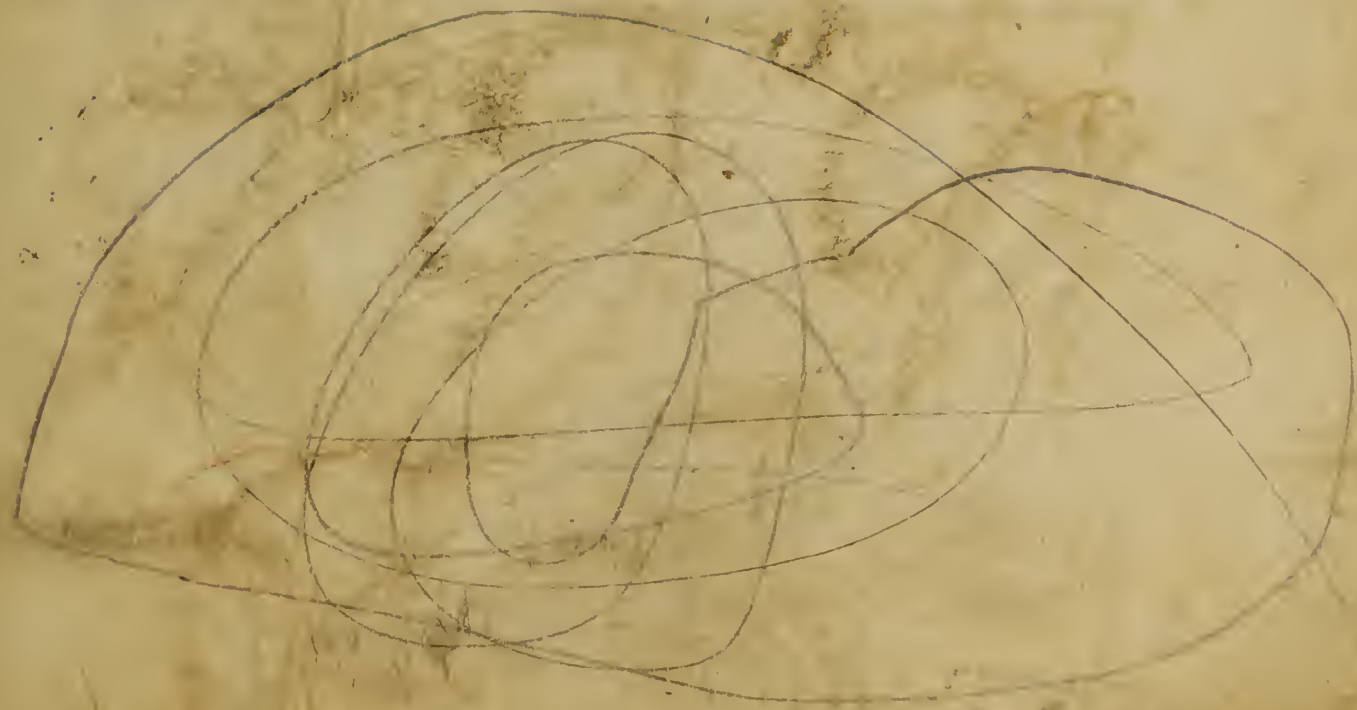
1- mid pleasures and palaces tho' we may roam be it ever
 so humble, there's no place like home is a charm for me there
 seems to take us there which says the world is ours
 met with shelter here sweet home be it ever
 so humble there's no place like home

2- ex-ist our home of pleasures and delights
 give me my home that I may call it mine again
 birds sing a gaily that, or, the world is ours

Book "Theodore" 1842

in the sweet peace of heaven, where
all things are made to be as
perfect as the Father's will be done





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